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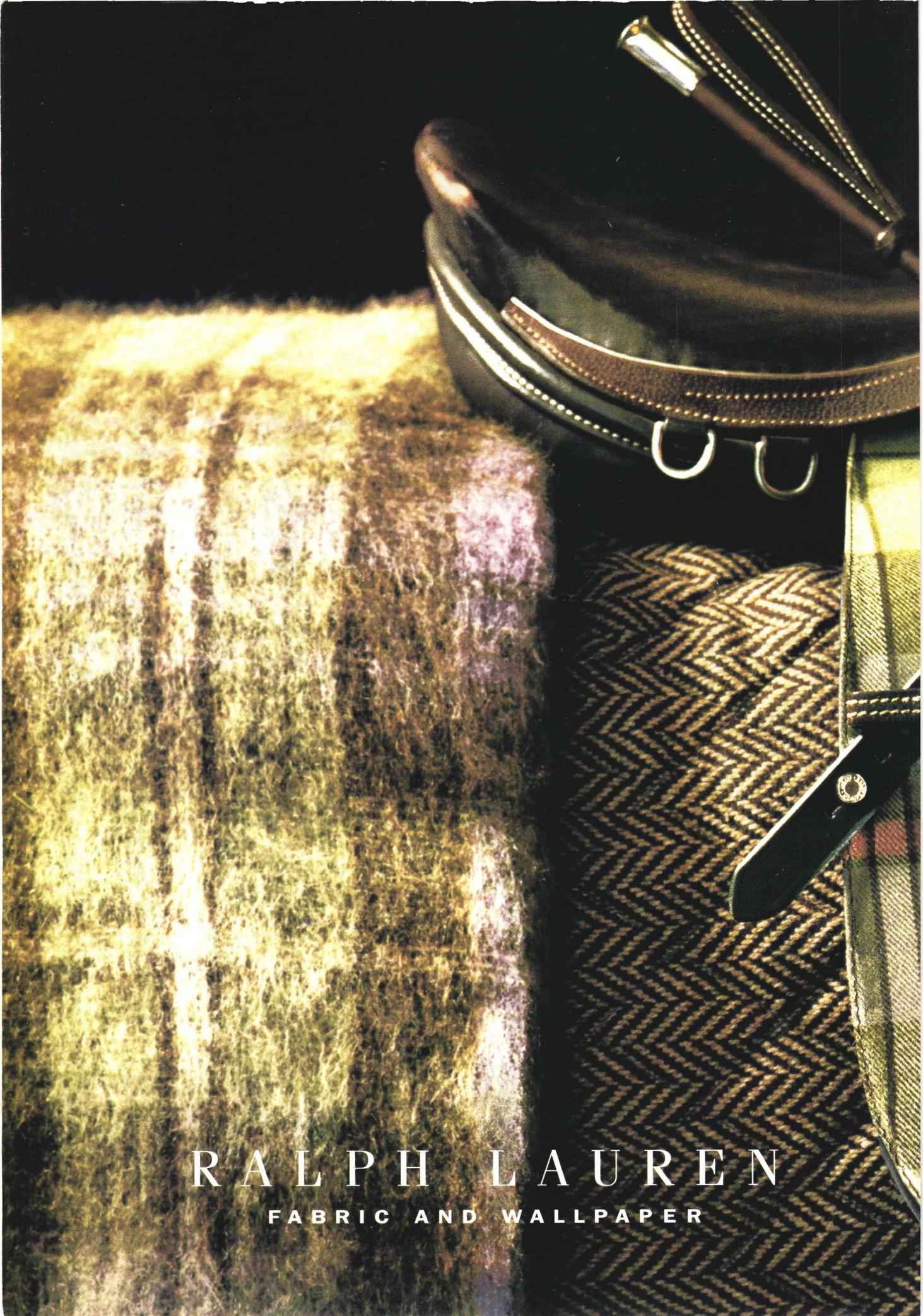
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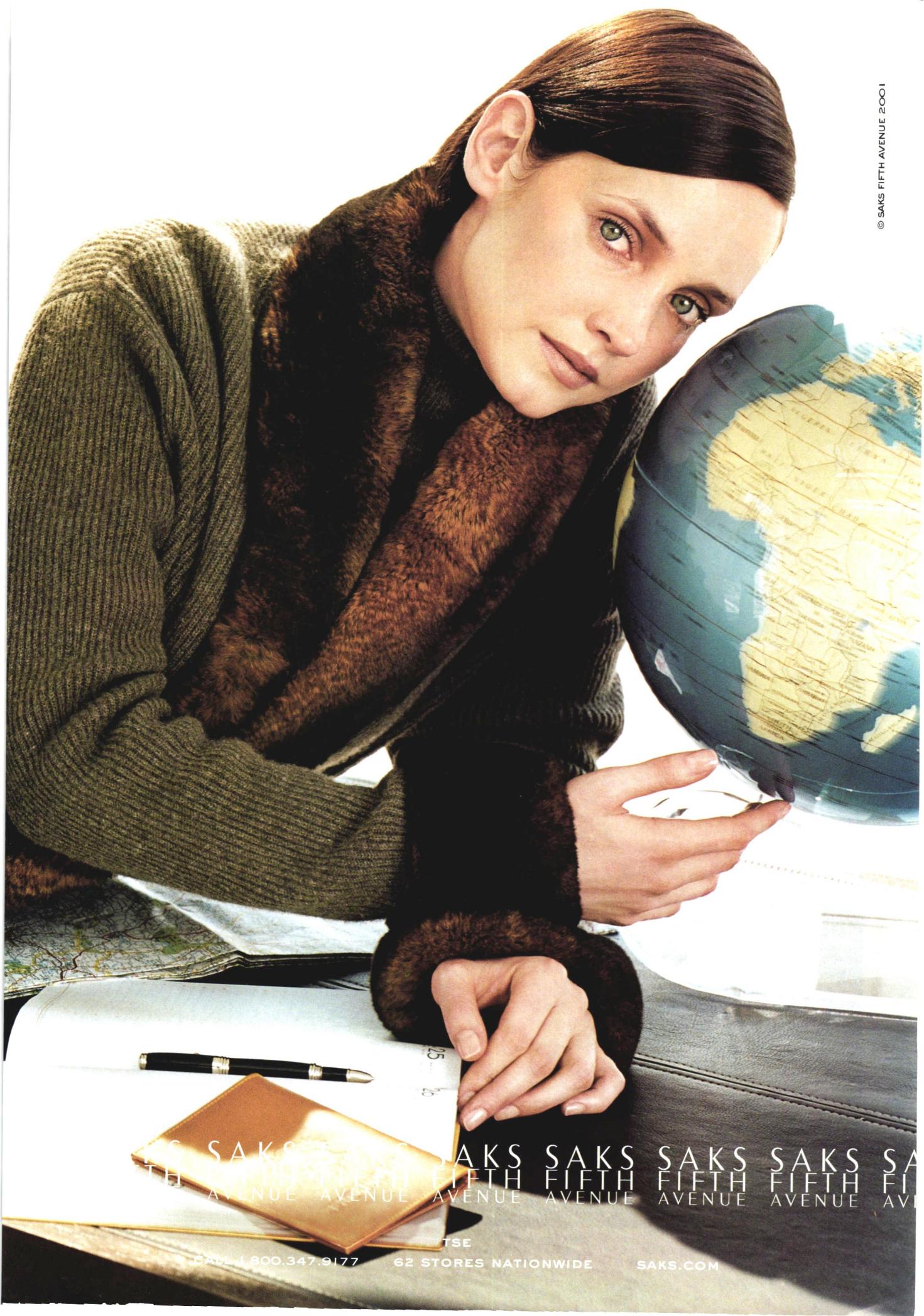


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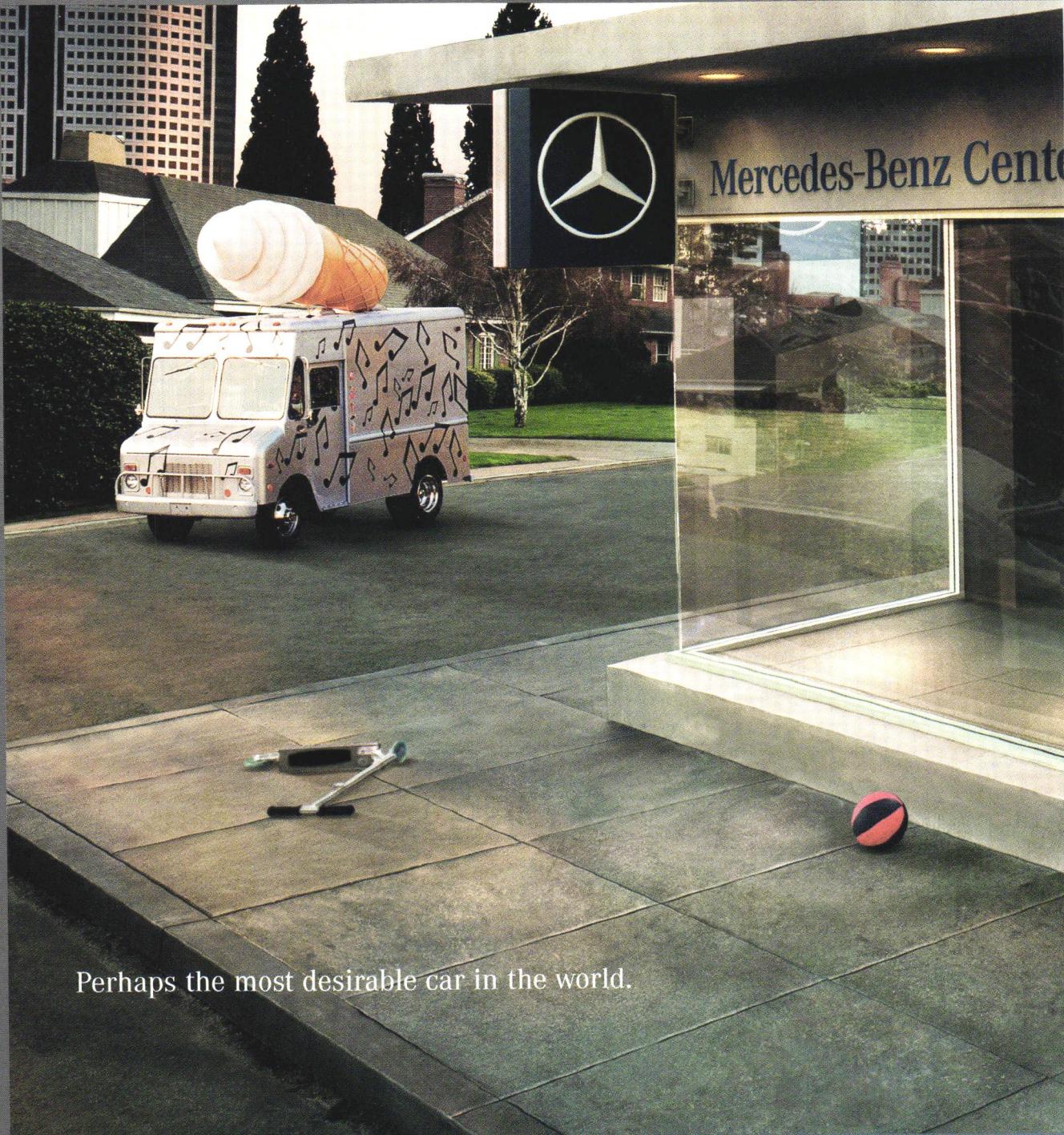


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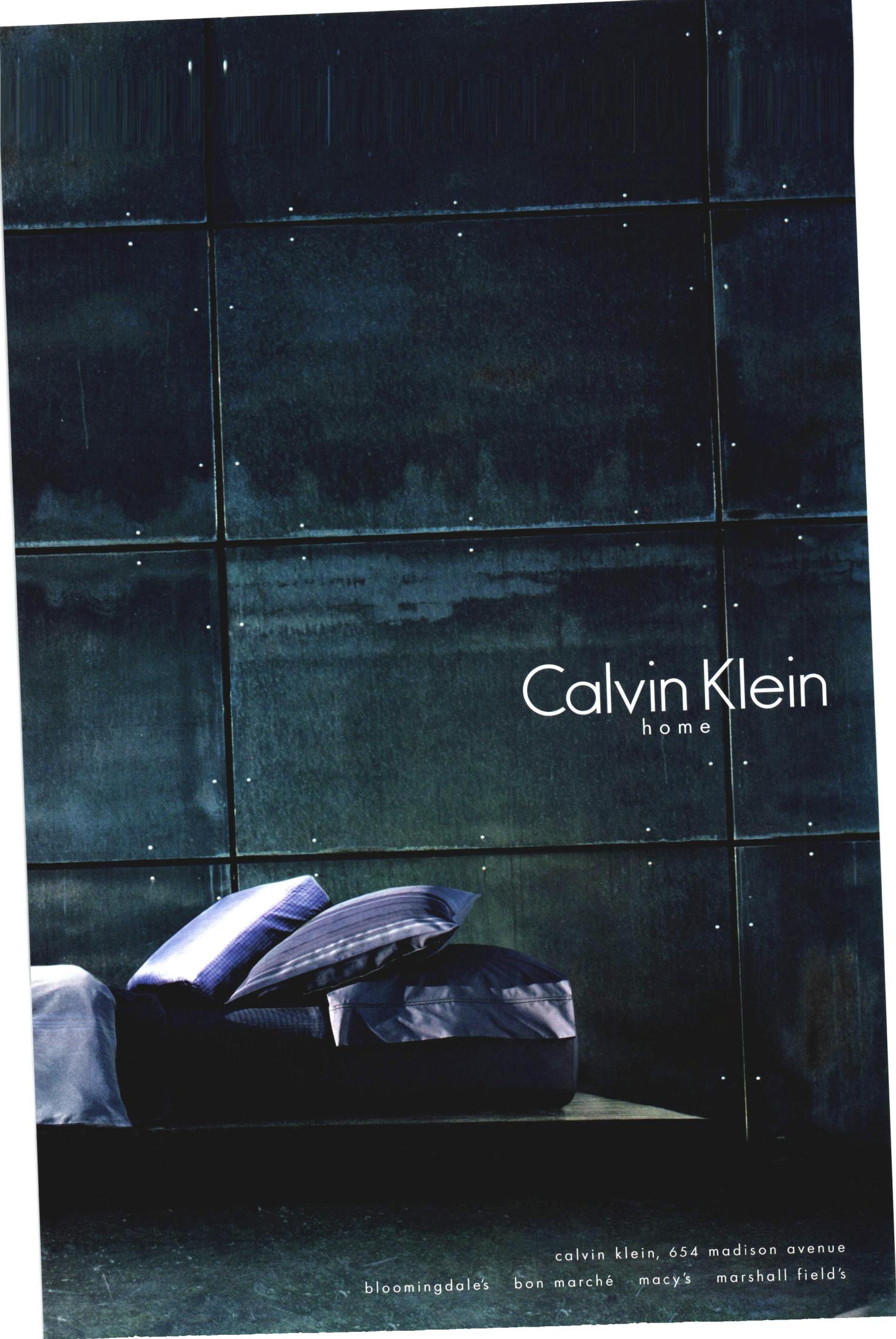
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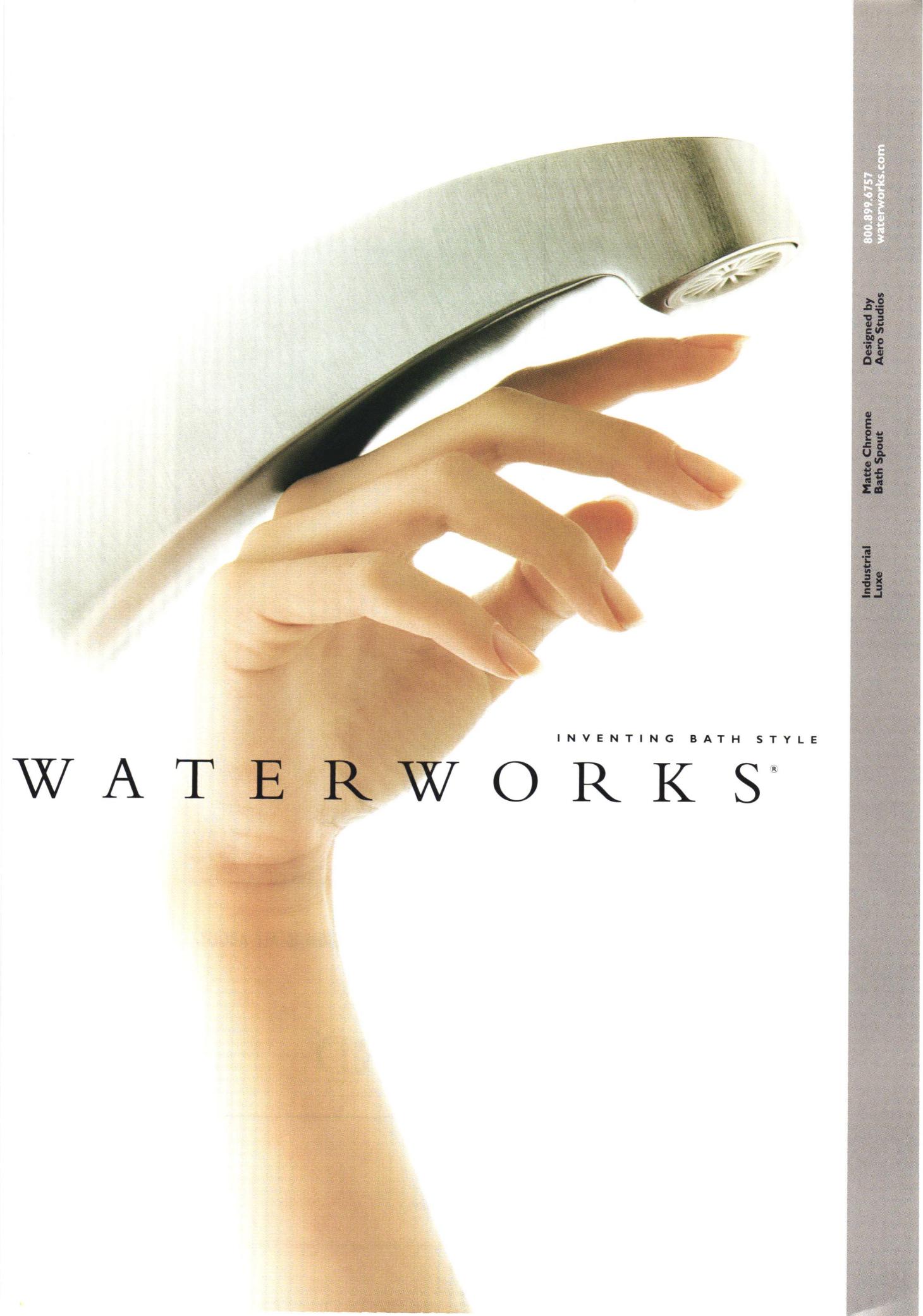


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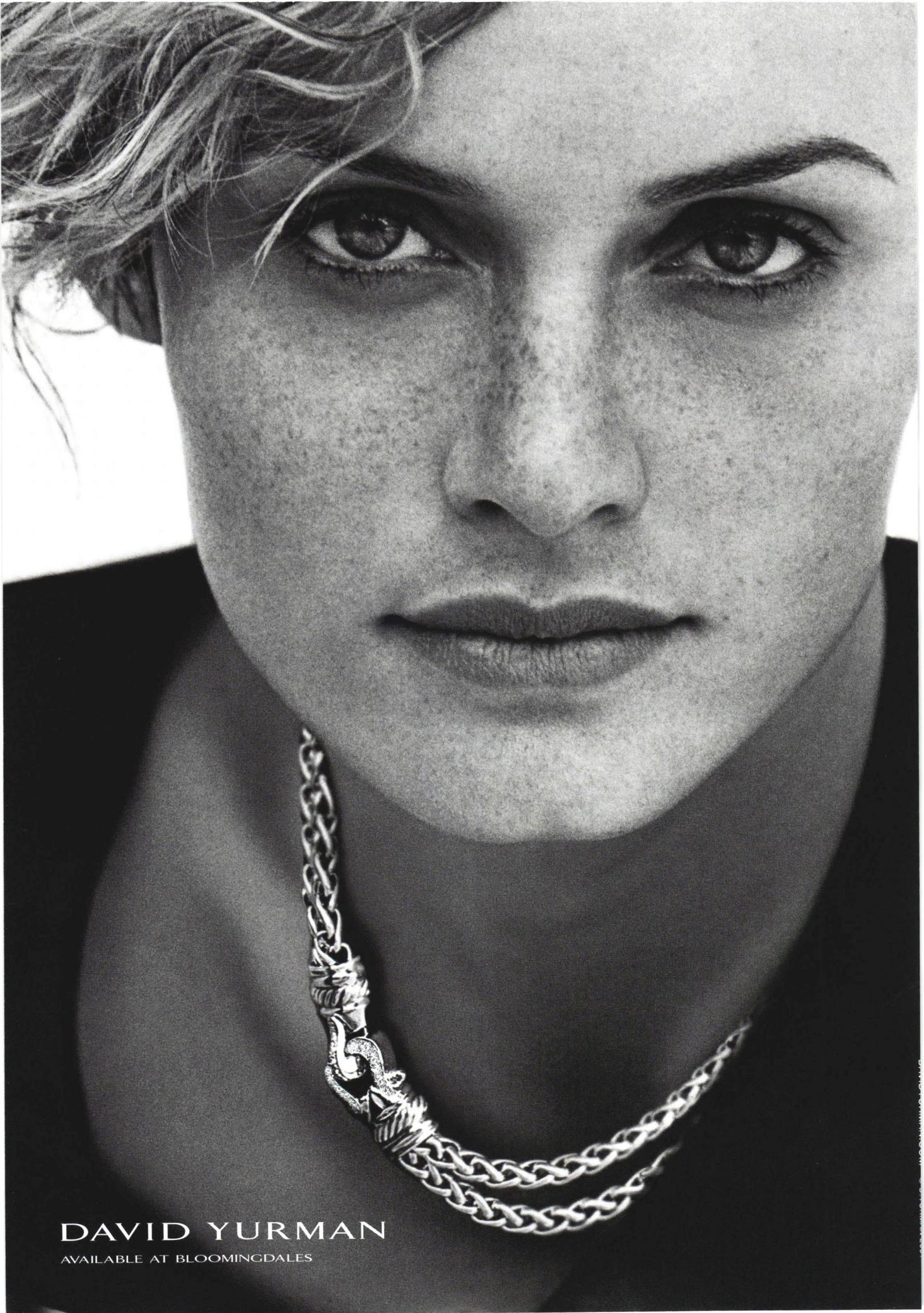
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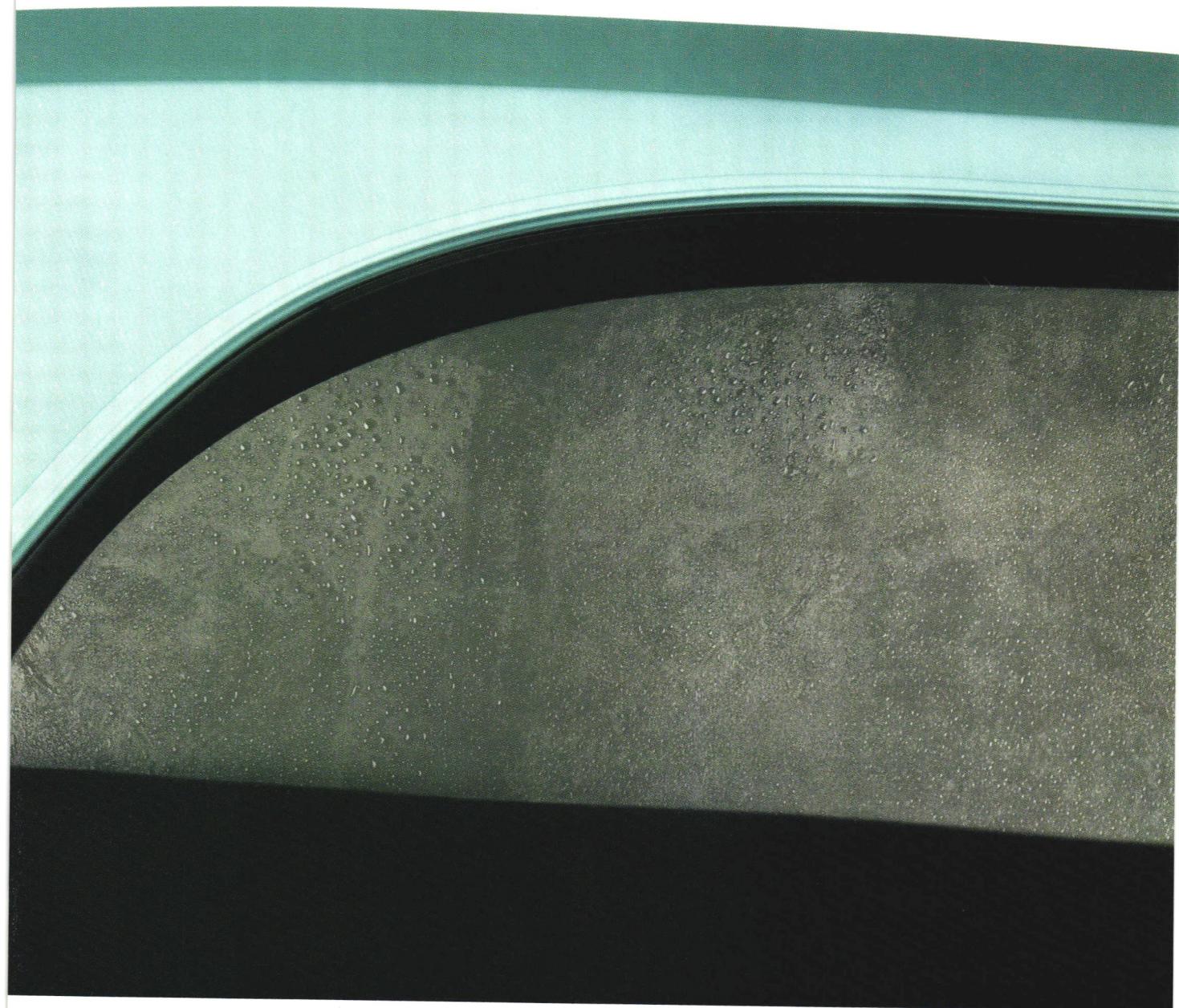
*House & Garden's* first cover, an illustration by **Wilson Eyre, Jr.**, that was used in various permutations for the first two years, is, appropriately, an entrance of sorts. Its spirit of welcome and inclusiveness is one that has inhabited the magazine ever since.

[A CENTURY OF  
PASSIONS]

FOR 100 YEARS *House & Garden* has chronicled America's passionate devotion to domestic bliss. And so we celebrate our birthday by looking back as well as ahead. Pictures from our archives by legendary photographers such as Ezra Stoller and André Kertész appear here along with those by young contemporary masters. And we continue the magazine's tradition of fine prose with new contributions from several generations of living writers, from Hortense Calisher and Paula Fox to Jonathan Lethem and Malcolm Gladwell. Our millennium needs no hyperbole; it is simply the occasion to honor a century of delight in the places we call home.



Let the stories begin.



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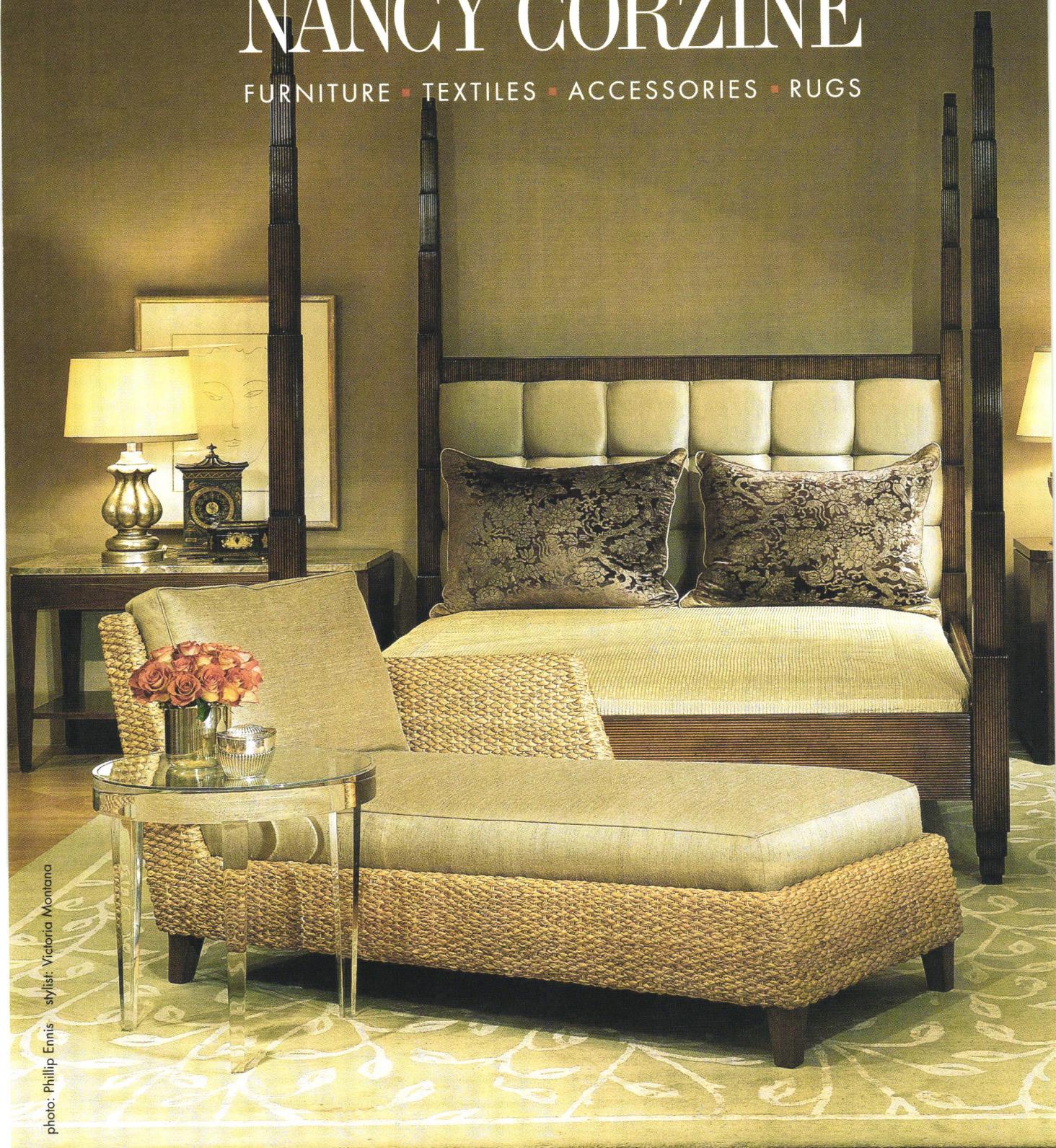


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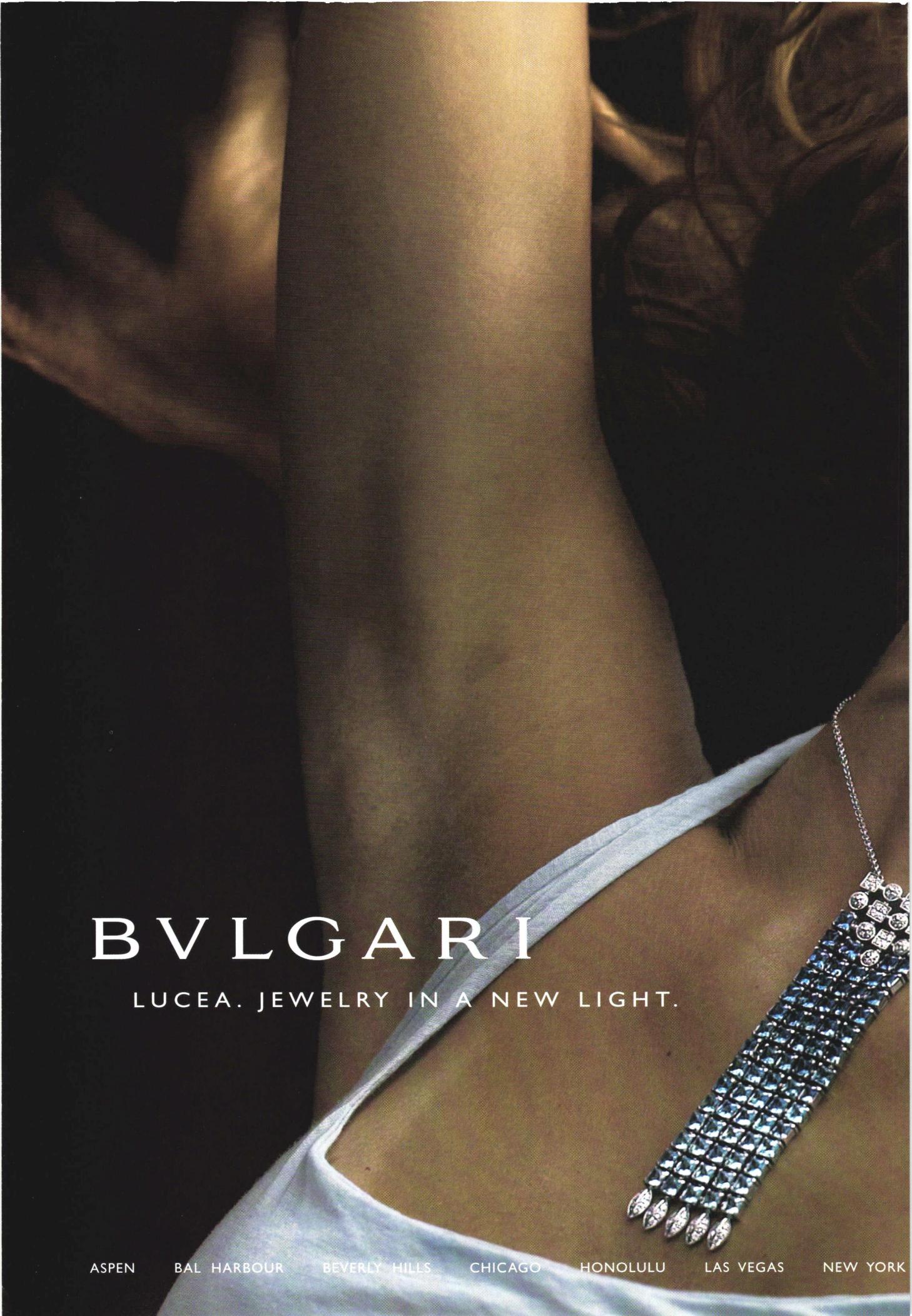
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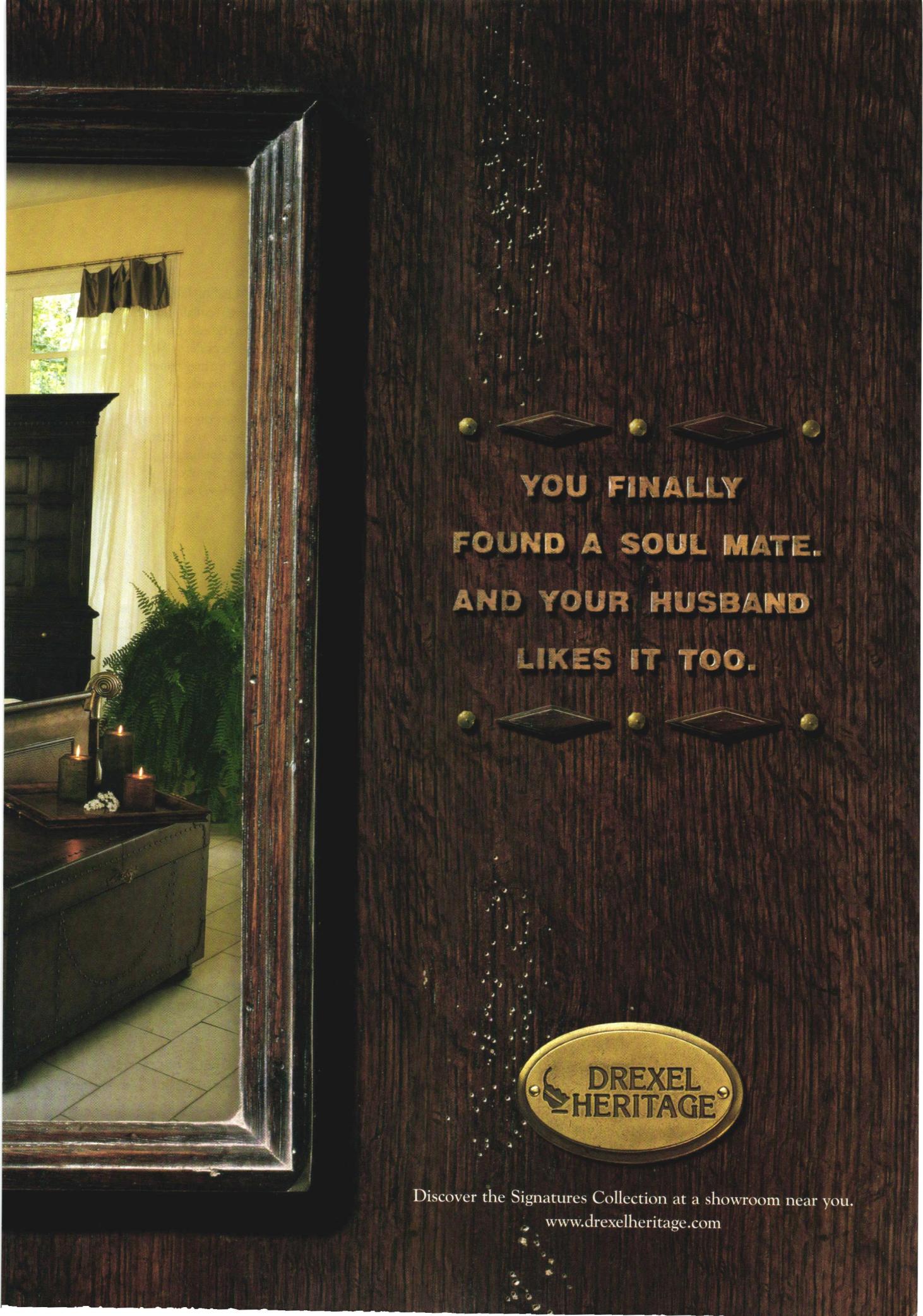
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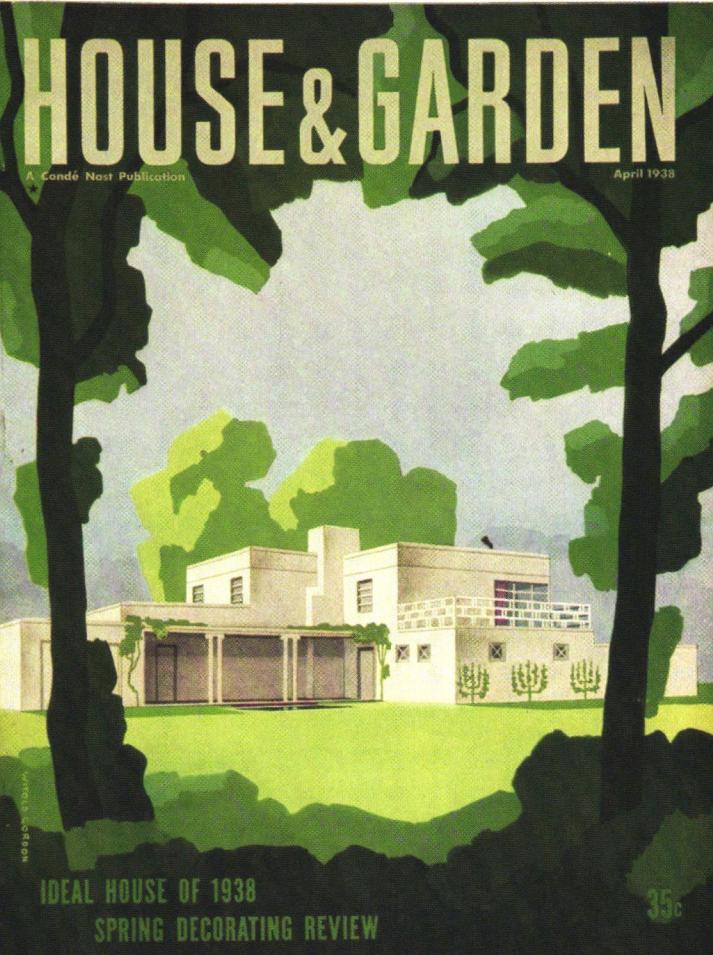


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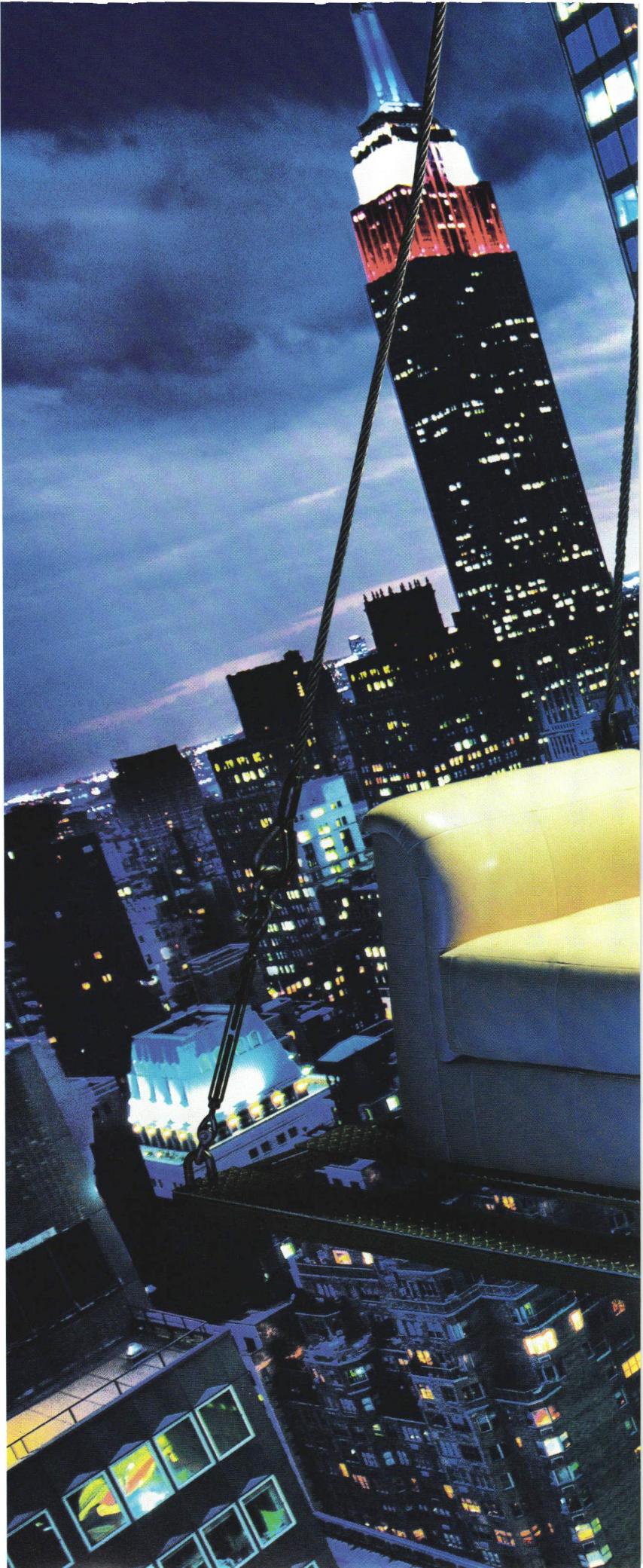
Gail Monaghan has reconstructed the recipes—and we're passing them along to you—for the glamorous restaurant pies, cakes, and other sweets of a 1950s childhood.



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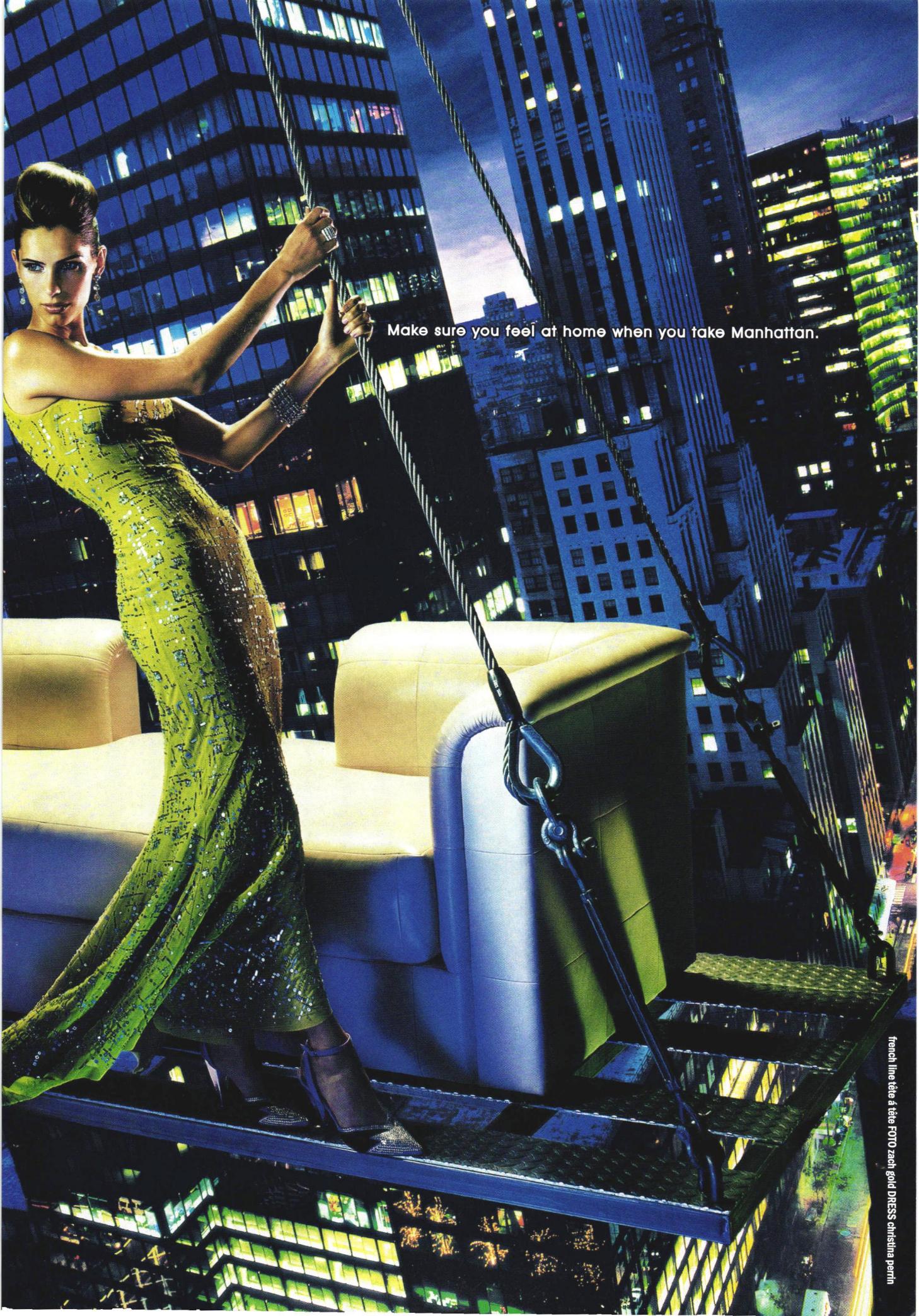
by Sally Sirkin Lewis



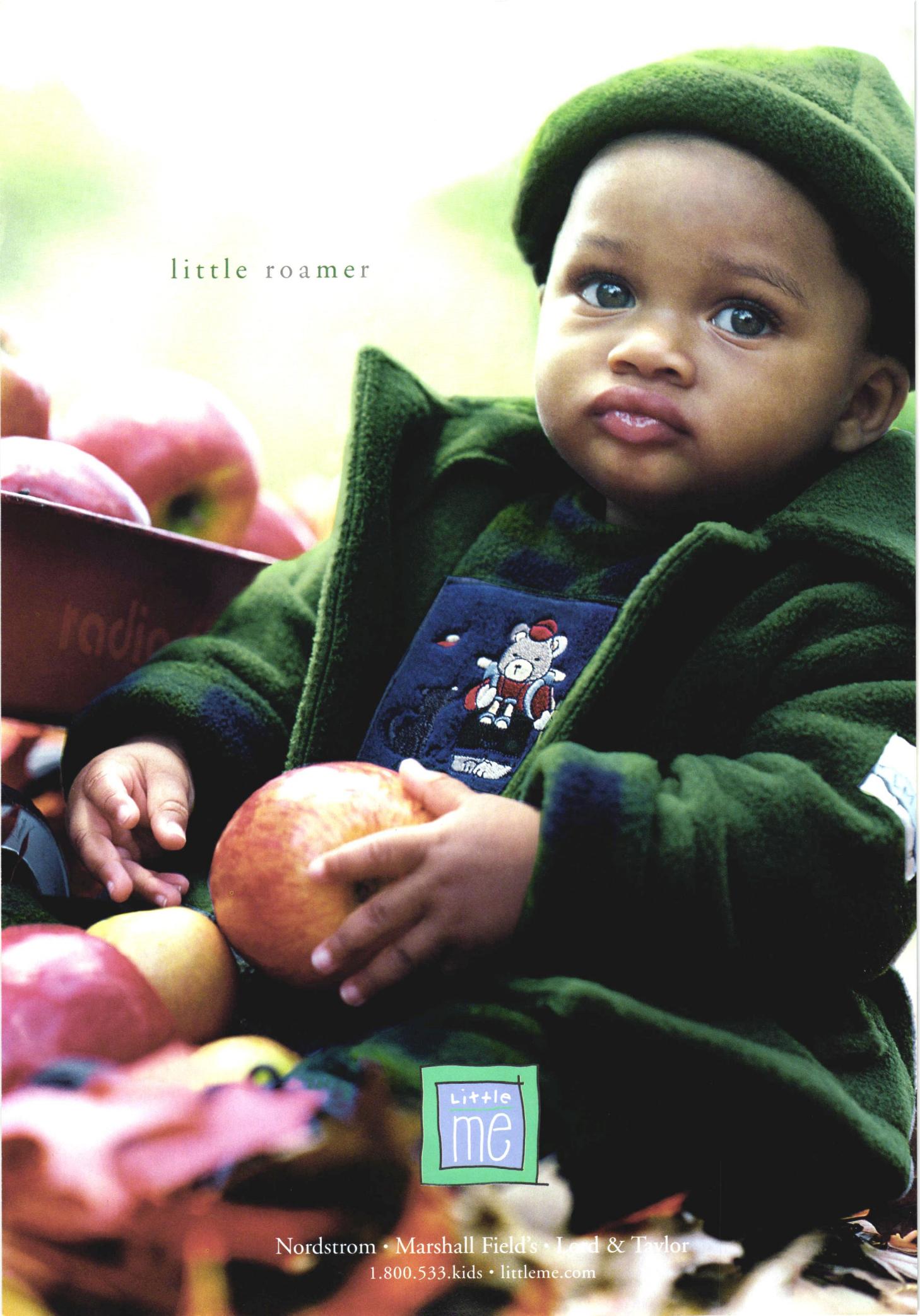
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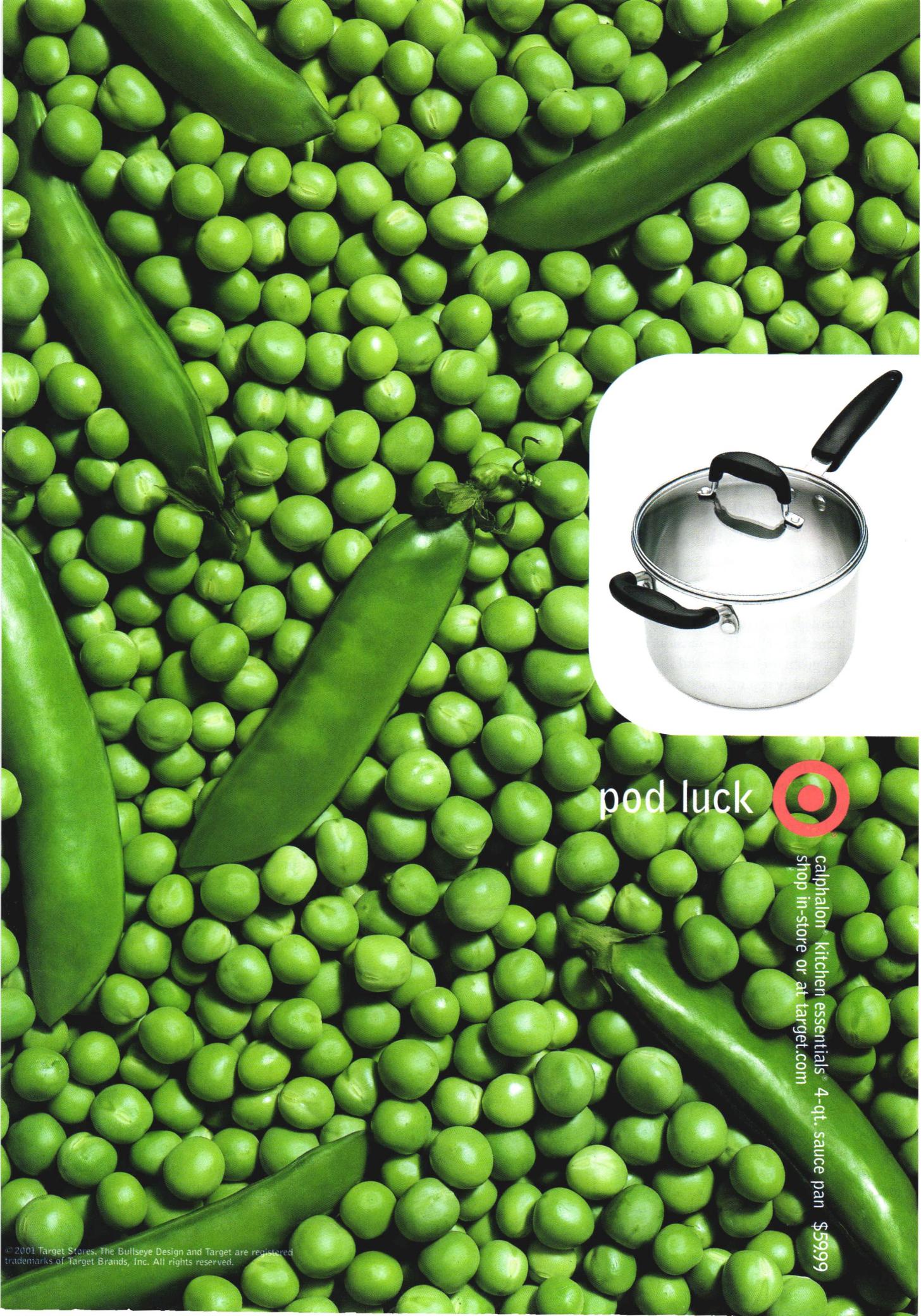
Make sure you feel at home when you take Manhattan.

A close-up photograph of a baby with dark skin and curly hair, wearing a bright green, fuzzy zip-up jacket. The baby is looking directly at the camera with a curious expression. Their hands are visible, with one hand holding a single red apple. In the background, there are more apples and a shopping cart with a sign that partially reads "radic".

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## a century of passions

**1**IF YOU'RE LISTENING, you'll notice that most people, when you first meet them, tell you pretty quickly what is important to them. They'll talk animatedly about their children, or their success, or their ambitions; about the sorry state of American politics, or the happy state of their bank accounts. They may inadvertently tell you a story that defines the current chapter in their life's journey. All you have to do is pay attention to learn what a person stands for. As it is with people, so it is with magazines (which, after all, are at their best simply the expressions of people's souls).

*House & Garden* has been around for 100 years. Like any old thing, it has had to renew itself time and again. Over the years, each editor has had to welcome a new generation to browse through its pages. But like any venerable institution, the magazine has, buried deep inside, its DNA, the genetic code that has given it character and shaped its features, that has carried the family resemblance on down the line. Tamper with that and you've severed a lifeline.

What are some of the things for which *House & Garden* still stands? A few are obvious: a celebration of great design, for the sheer beauty or wonder of it; the importance of information—knowledge about the things you live with—for the sheer fun of it; and the endless variety of high style.

Let's pause there a minute. On the face of it, variety seems a paradoxical way to establish identity. If the look of what you like changes, how can your look be defined? But the point of *House & Garden* has never been to fix on one expression of design as correct; there is simply too much out there to explore. The magazine has never asked its readers to settle into stylistic monogamy. Things that are alive—people, places, or pages—are constantly regenerating. The best designers know how to surprise us, without sacrificing their integrity. They define a look through a quality of material, or of perspective or thoughtfulness or resolution; the identity they're establishing is far more than skin-deep. Otherwise they're quickly parodying themselves.

I have a recurring dream—one of those archetypal dreams that

many of us have—in which I am wandering from room to room through an empty, cavernous house. The rooms open up endlessly before me, and I feel as if I'm searching for something, but I don't know what, exactly; I just can't stop. The house is never the same from night to night, and never in the same setting. I cannot see it in its entirety; I only gather clues as to the kind of place it is. I finally realize I'm not meant to get to the last room, and I'm not meant to get so far away as to take it all in. I'm simply meant to keep looking.

So it goes with our daily search for the designs that will bring pleasure, bestow serenity, give a thrill to our readers. There are magazines to visit if you only want to see traditional houses, or modern houses, or country houses; there are magazines to go to if you want to be with rich people or thoughtful people or groovy people or famous people. Ours is an imaginary neighborhood where all these people—and others—live side by side, and we like to go walking through that place at twilight, when the light is dimming but the curtains aren't yet drawn and we can look in the windows and take delight at beauty in its many guises. We like the idea that you never know what to expect, so that you might be surprised or startled or inspired. You might even fall in love.

But that gets us to the heart of what we stand for: Passion. Domestic bliss. Love of home, love of things, and love of what our houses and gardens mean to us. Uncynically. Unfashionably. Uncoolly. ▷





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## a century of passions

We think happy at home is the best place to be.

For some of us, home is most importantly the place to explore a love of design, with its deep, mysterious, ineffable, fluid qualities. The conversation in our pages (and we do admit to a passion for the written word, while we're at it) about good design is endless and open-ended: What is good design? How do you recognize it? By what standards do you judge it? What does it feel like? How does it work? How do you replicate it? Is it timeless? Or is it inescapably, necessarily, of our times? We share with our readers a yen for the subject.

For others of us, good design is something to be put to the service of the good life. We have a passion for our families, or our pets; we love to be surrounded by wonderful things to look at and listen to, or we live in anticipation of the next great meal. We love our homes, and the way our homes look, because they are the place in which we are free to indulge other loves. We share all those loves in our pages—as *House & Garden* has done over the course of the century, turning an eye toward dogs, cats, kids, cellos, pianos, guitars, books, cars, dishwashers, coffee percolators, closets, pantries, shoes, plates, desserts, drinks. The stuff of lives enjoyed to the fullest.

We all know people who claim that birthdays are no big deal. They don't notice them, don't buy gifts for their friends, and claim not to expect any, either. At *House & Garden*, we go in for birthdays in a big way. Actually, we go in for any excuse to buy a gift, hunting and gathering (okay, shopping) being one of our passions. We hate to show up anywhere without presents—even just to visit a friend. So we're throwing a big party, and we've tied the balloons to the mailbox so you know where to find us.

As I said at the beginning, you can tell what a person stands for by what he brings to the table. We promise—with full hearts and high spirits—we'll never leave you empty-handed. So wish us a happy birthday, and we'll wish you many happy returns.

Dominique Browning, EDITOR

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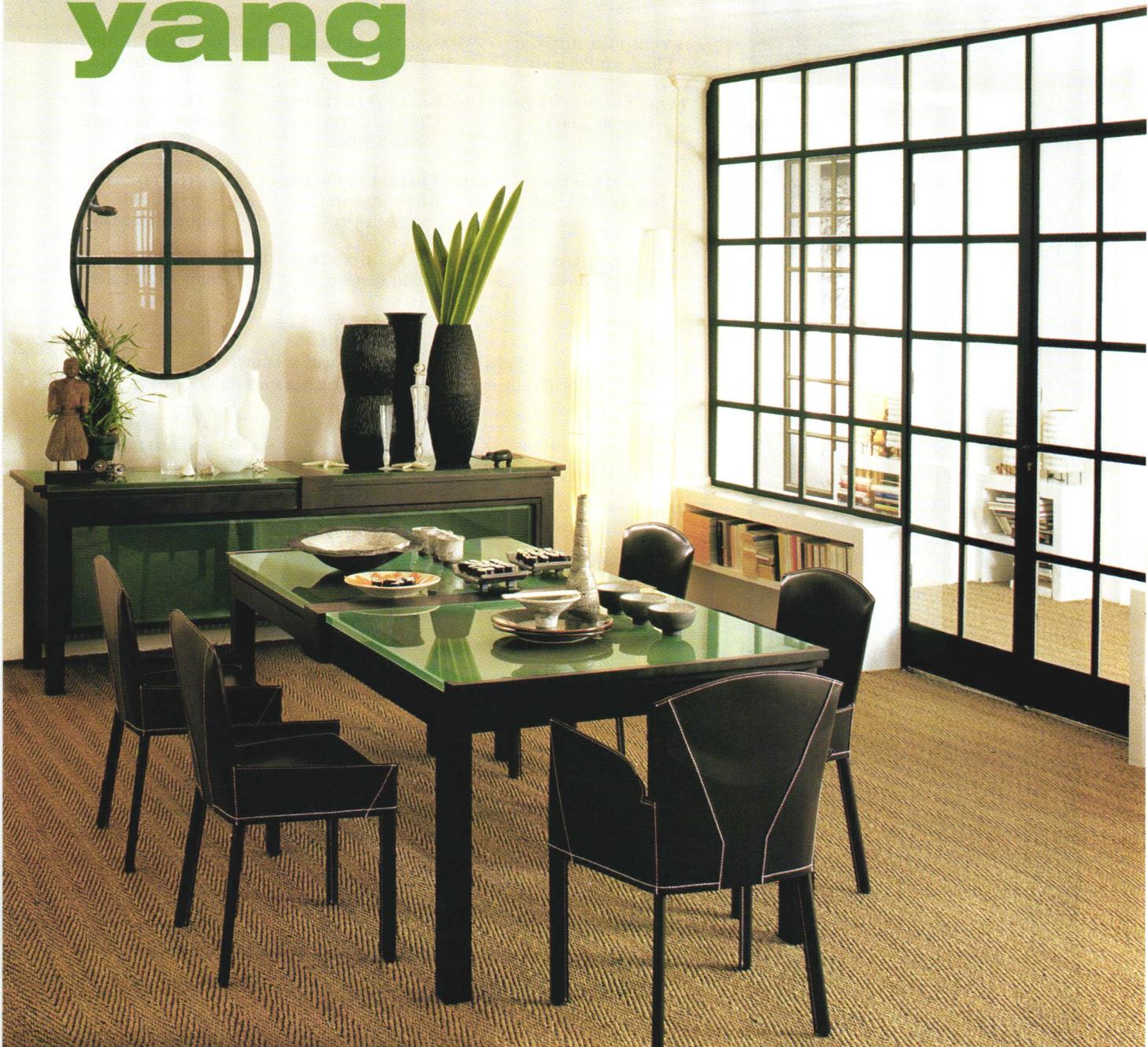
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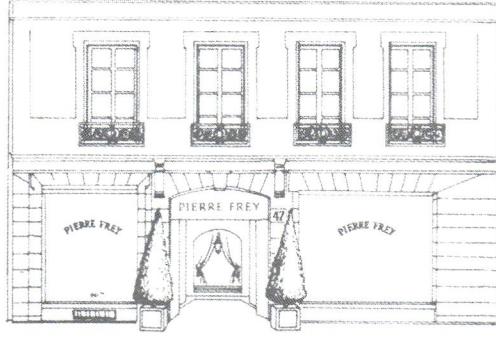
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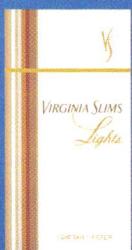
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Condé Nast House & Garden is published by the Condé Nast Publications Inc.,  
Condé Nast Building, 4 Times Square, New York, NY 10036

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# A CENTURY OF PASSIONS

## FROM OUR PAGES

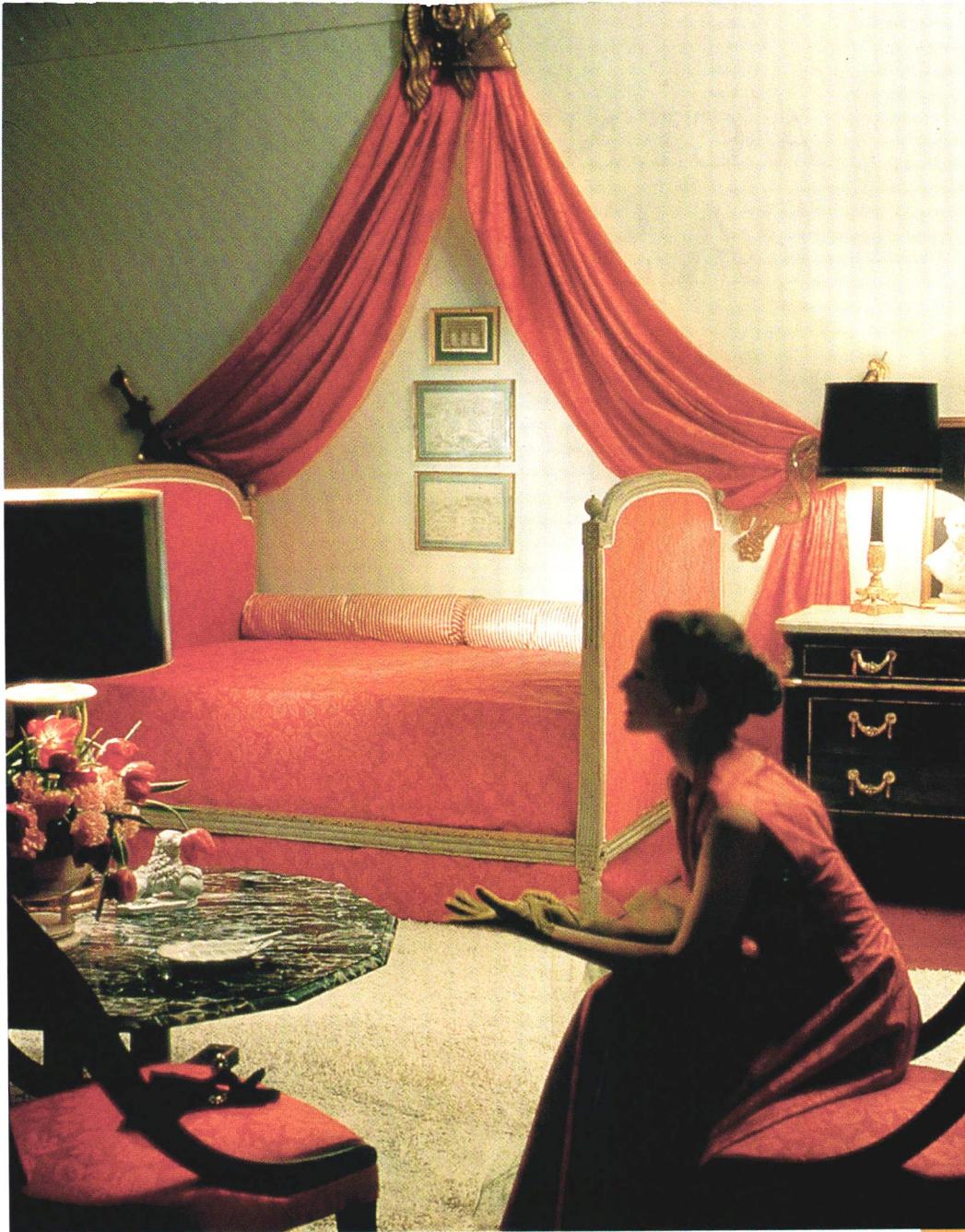
100 years of images from *House & Garden* chronicle our permanent desires and our passing fancies about home. These photographs speak eloquently for the notion that design history is social history, telling us who we are and where we've been.

1952

### △ Mad About Roses

With a little help from the magazine, which offered advice on roses that grow well and plentifully, even a novice gardener could have beautiful blooms for the house. **John Rawlings**, the highly regarded fashion photographer, showed off these pink roses to best advantage, bathed in soft light, cradled in a pair of well-manicured hands (with polish of a complementary shade). The implicit message? You can garden and still have great nails.





1949

## △ The Cotton Club

This elegant bedroom is a red sea of sumptuous fabrics. Silks, perhaps, or satins sweep down to the bed and swaddle it; they cushion the chairs and cling to the woman seated there. In fact, the material highlighted in **Horst P. Horst**'s luscious photograph is cotton. The article "Cottons: Better Behaved Than Ever" described the latest in finishing processes, printing methods, and dyes that were transforming the simple material. As Horst made evident, cotton had become as rich as could be.

## Interior Drama

**A**MERICANS USED TO HAVE A WALLOPING inferiority complex about Europe. In its first decade, *House & Garden* gave tips on where to find châteaux, manors, and villas that well-heeled readers could import, stone by stone, from Spain, Italy, Germany, France, or England. By 1910, it was apparent that readers were far less likely to castle-shop or to use their houses as repositories for grand tour artifacts (oh, those elephant-foot umbrella stands!). Instead, they were building elegant houses from the ground up, and decorating them as they chose. Articles on furniture and gardening began to appear, and the magazine quickly became a forum for a uniquely American point of view on design. Photographers traveled everywhere to record evolving trends in architecture and interior design. Readers, freed from the constraints of historical accuracy, were encouraged to indulge their taste for drama—with extravagant pieces of furniture, bold wallpapers, imaginative window treatments, and unusual props. Yet the most influential American tastemakers were often those who used color and light to create rooms as spectacular as any ever found in Europe.



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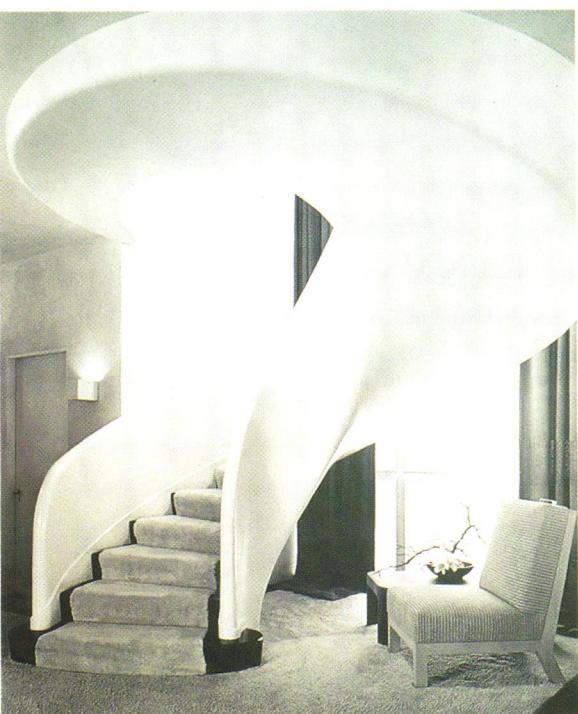
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1948

## △ The Art of Eating

"More than the menu, decoration keys the mood of any meal," the magazine proclaimed. The dining room of Helena Rubinstein (who was calling herself Princess Gourielli at the time) is a dream, with creamy walls and Salvador Dalí's three-part mural of morning, noon, and night (alas, only part of the surrealist trinity is visible here). If, as the article "Designed for Dining" stated, decor starts a "good flow of conversation," Rubinstein's guests must have had a gabfest, analyzing Dalí and reflecting on their hostess's collection of blue American glass. While few readers could afford these accoutrements, surely **Haanel Cassidy**'s photograph was food for thought, inspiring them to dramatize their own dining rooms, and to worry less over what to serve at mealtime.



1945

## △ Stairway to Paradise

House owners in suburban St. Louis gave architect-designer Samuel Marx carte blanche in their spacious new residence, photographed by the **Hedrich-Blessing Studio**. The staircase, which resembles the interior of an oversized shell, swirls upward, its curves in vivid contrast to the sharp lines of the windows and chair below it.

1939

## ▽ Plain and Fancy

The relatively simple boudoir in the Elwood Whitneys' New York apartment is filled with grace notes. **Emelie Danielson** captures the sense of uncrowded space, which is embellished with a Venetian mirror, a seahorse-and-shell chair in front of the vanity, and a window framed in net ruching.





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1933

#### △ Wall Art

There are more ways to give life and glamour to "mere walls," the magazine noted, than by repainting or papering them. Decorator Joseph Mullen made a disarmingly simple arrangement of swooping ropes and carved wood tassels on a dove gray bedroom wall. In a charming but slightly offbeat touch, a pair of porcelain hands seem to pop through the wall to catch up the ropes above the bed. An unknown photographer recorded both the romantic shadow play and the geometric order in the room. In the midst of the Depression, this eye-catching but inexpensive method of making a space luxurious must have been welcome.

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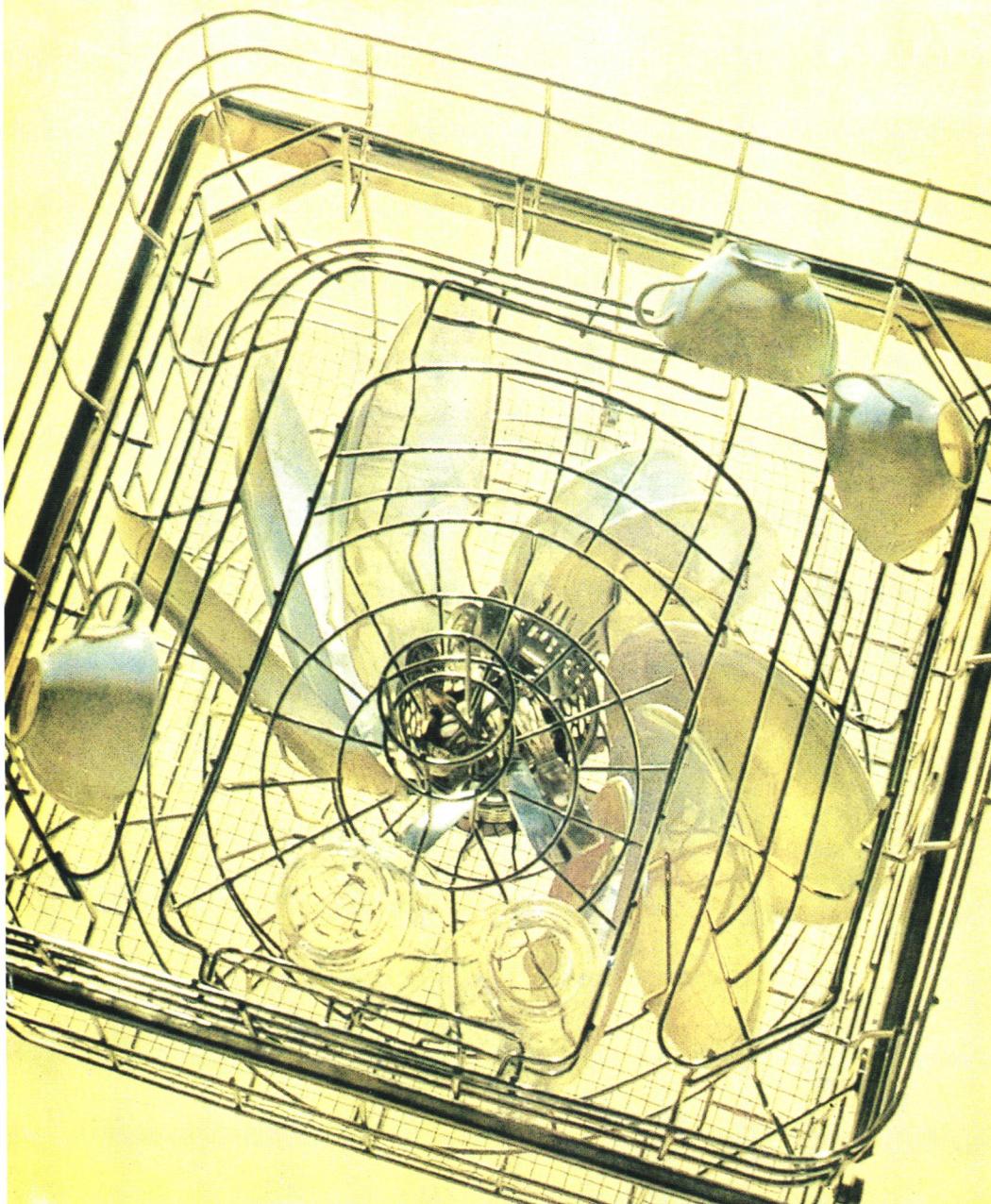


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RALEIGH SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON, D.C. LONDON

**Stark**



1948

## The Well-Run House

THE ORGANIZATION MAN is one thing; the organization person, quite another. From its earliest days, *House & Garden* strove to help its readers run their households smoothly. Very few house owners could match those efficiency fiends Frank and Lillian Gilbreth, immortalized in the book *Cheaper by the Dozen*. Readers needed guidance, and as the twentieth century's cataclysmic events and scientific developments brought enormous social changes, the magazine kept pace, acting as informer, adviser, and tour guide on the home front. How do you run a house with servants—or, more to the point, without them? What is that weird material the architect wants to use in the addition to the house? What about that gizmo in the kitchen? Families may have gotten smaller over the decades, but houses have gotten bigger, and full of more things that need attention: washing, painting, touching up, wiring. We need to arrange them well, to store them intelligently and handsomely. Now that we can tackle the most mundane household tasks with deliberate ease, we can savor the benefits of the well-run house and realize that efficiency is both science and art.

### △ A New Machine Age

As the century progressed, the magazine dedicated itself to helping readers appreciate and feel comfortable with new technology and new materials. An issue focusing on "servantless living" assured consumers that graciousness did not depart with the maid and cook.

**Herbert Matter** took this striking photograph of a dishwasher, just one household appliance that, as *House & Garden* put it, "works tirelessly and competently, takes no time off, and never answers back."

As I See It, #53 in a series

Anita Calero

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1947

## △ Outside Help

**Hedrich-Blessing Studio**'s image of a man washing a vast expanse of glass illustrates the magazine's promise of "bigger windows for less work." But there's a subtext: the larger the window, the better the view for those inside and, equally important, the more those outside—the Joneses—can see of the midcentury affluence within. Matched sofas gird the coffee table; ashtrays and magazines are leisure-time artifacts of a new era of prosperity and uniformity.

1938

## △ Plastic Comes Home

Better living through chemistry extended to the closet. **Dana B. Merrill**'s photograph introduced readers to the newly invented plastic Lucite, which transformed the humble clothes hanger into an up-to-the-minute accessory. Its transparency gave the hangers a modish lightness and sleekness that were perfect expressions of the time. The proud owner of this well-organized closet could have invited her friends to inspect a space that was as contemporary and fashionable as the clothes she kept there.



1947

## △ The Efficient Nursery

The war was over, and houses and apartments all across the United States were bursting with babies. **André Kertész** photographed a mother dressing her son in a nursery that was both streamlined and practical, thanks to modular furniture that her husband designed. For a young parent intent on keeping her infant clean, powdered, and well-clothed, everything was close at hand but could also be tucked safely away. (Babies, after all, have always had a way of turning into inquisitive toddlers.) The new nursery could be as efficient as one in a hospital, yet as pleasing to look at as every other room in the house.

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1937

### △ Modern Conveniences

At the dawn of the modern age, design and technology intersected. This heady still life by **Anton Bruehl** accompanied the article "Electrical Gadgets Serve You with Efficiency," which celebrated the latest in appliances and convenience. Here, a waffle maker, a glass coffee maker, an ice cream freezer, an automatic toaster, and an electric iron sit easily among more humble but equally beautiful items—bowls, a thermos, a pressure cooker. In the modern house, Bruehl's photograph tells us, everything is shining and useful. The thick cord that winds sinuously through the arrangement of household items seems to be drawing them together.

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1971

△ **Breaking the Mold**

Finnish design was all the rage, and architect Matti Suuronen's light-weight molded fiberglass house for Polykem, photographed by **John Cowan**, makes it clear why. You could live in one room, hook rooms together, or stack them. The first-floor skylight converted to an opening for a spiral staircase. Groovy.

## Home Away from Home

HERE IS ALWAYS ANOTHER FRONTIER. Pioneers of every stripe built the United States, and no sooner had many of them constructed a house than they dreamed of another, a place far removed, stylistically at least, from their daily routine. In the early twentieth century, vacation outposts tended to resemble fortresses and bunkers—vestiges of a time when settlers were frequently under siege. But as travel got easier and safer, and wild places were made tame, the architecture of secondary residences began to reflect the carefree spirit of a nation of go-getters. Vacation places ran from simple to extravagant, and the A-frames, log cabins, sheds, bungalows, haciendas, and palatial “cottages” were designed to blend with the surrounding landscape. Panoramic decks and oversized porches commanded spectacular views. The decor of these country and beach houses was often relaxed and playful, and that style became increasingly popular. In the second half of the century, more and more Americans adopted a look of casual living for their primary residences, too. Easy comfort, with its minimal forms, lightweight furniture, and relaxed aesthetic, became synonymous with modernity.

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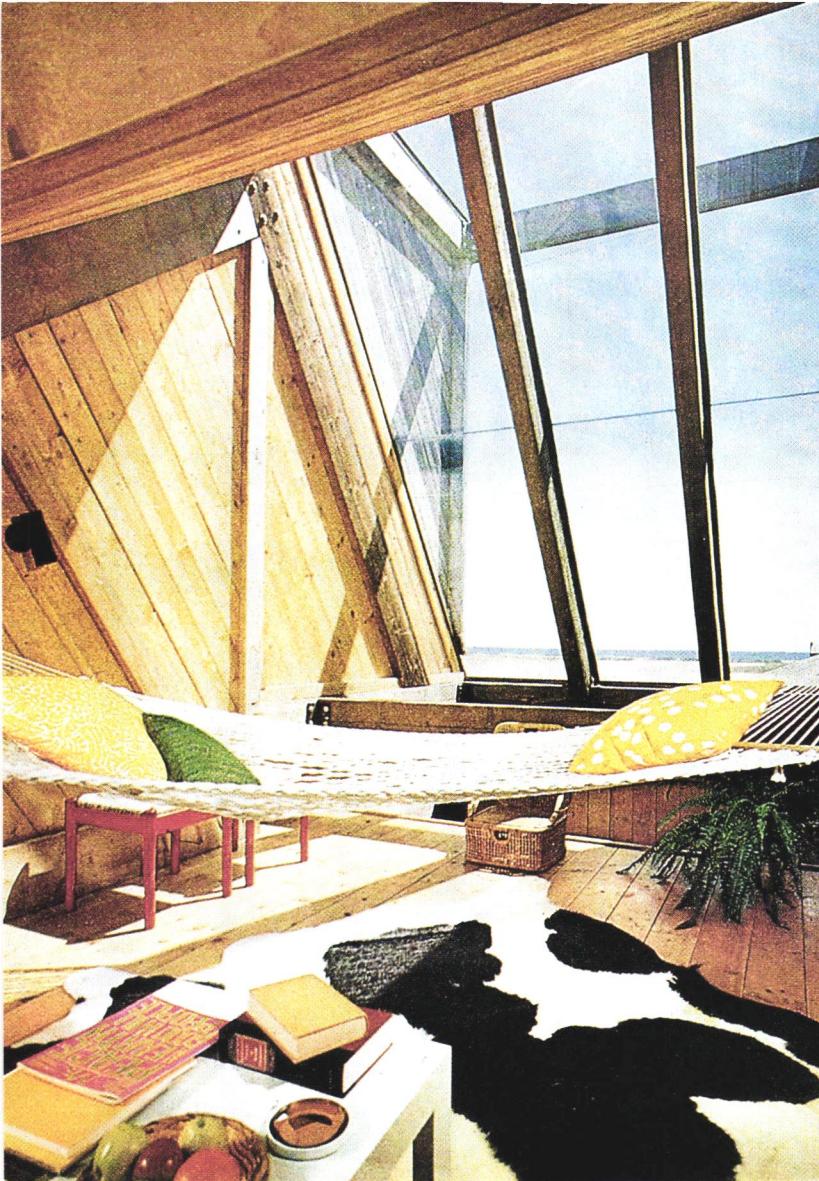


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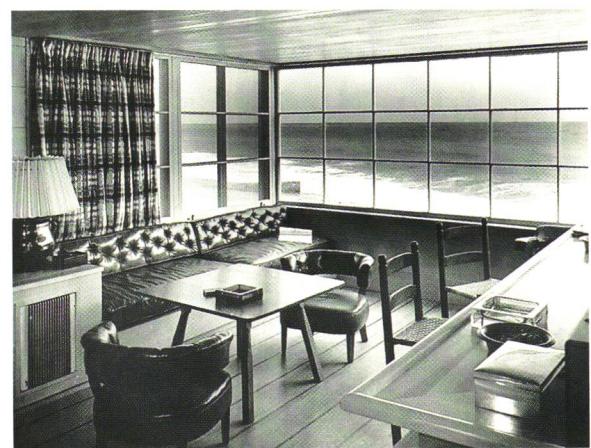
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1940

▽ Riding the Wave

The Beach Boys weren't even the Beach Babies yet, but southern California was already looking like a happening place. **Fred R. Dapprich's** photograph of a Las Tunas Beach house illuminates the combination of casual (though hard-edged) informality and limitless horizon, complete with surf, that was beginning to make hearts race.



FROM OUR PAGES

1973

△ Swingtime

Architect Norman Jaffe designed a modern, agriculture-free Long Island farmhouse for contemplation and relaxation. **Maris-Semel** photographed the loft where the house's owner, movie producer-director Harold Becker, could chill out in a hammock, looking out over the Atlantic Ocean till the cows (faux or real) came home.



1957

△ Shell Game

In the rigorously conventional '50s, *House & Garden* proclaimed, "For a free and easy summer, make your living portable." Portability translated into both spontaneity and practicality: two half shells, photographed by **Lois and Joe Steinmetz**, were dandy windscreens on the beach. Put together, they were a boat. Very crafty.

# Di MODOLO

## MILANO

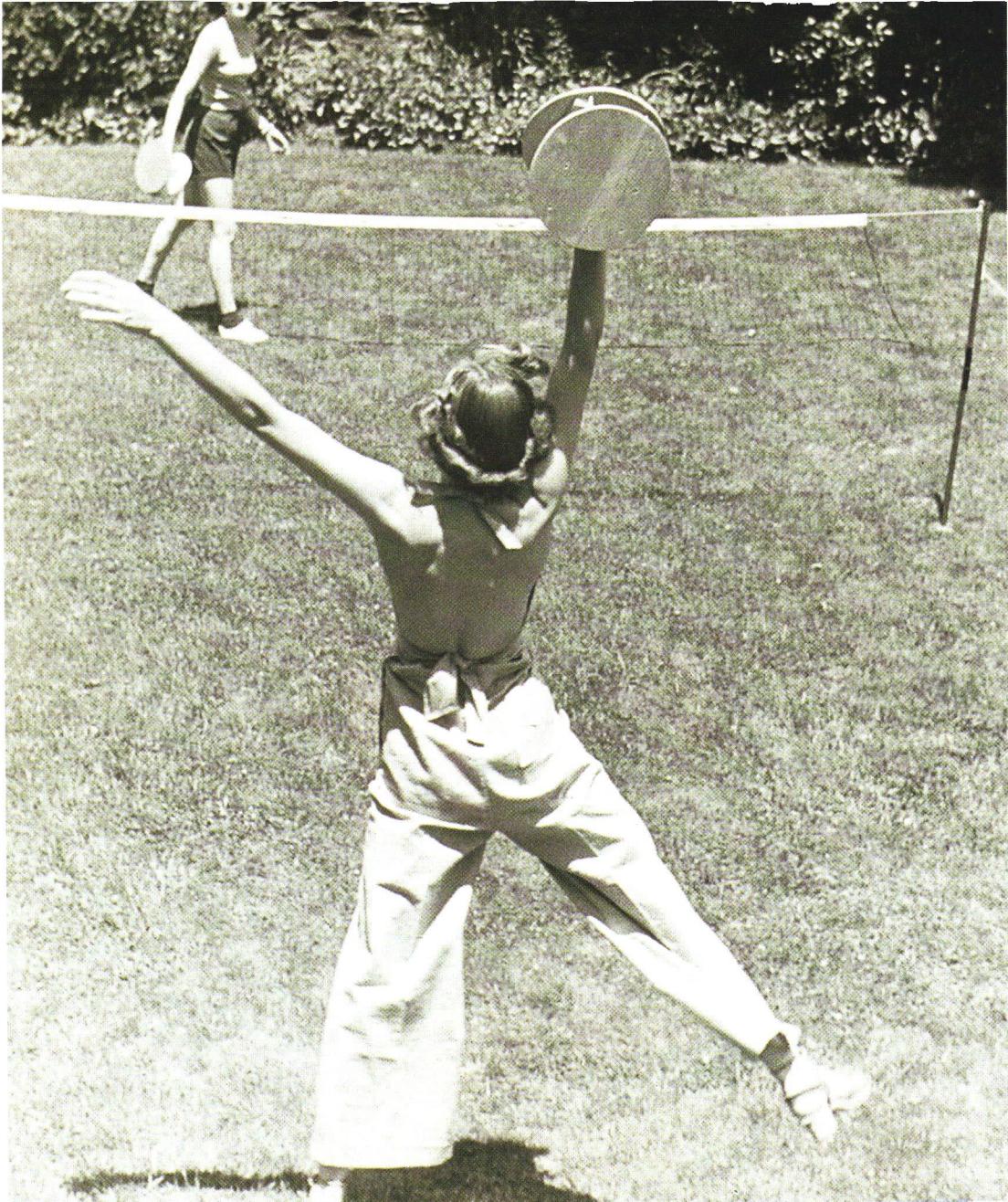


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1937

## Outdoor Living

**f**OR A LITTLE TASTE OF HEAVEN, just walk out your back door. Whether the space you step into is a porch or a lawn, a tennis court or a garden, it is not an adjunct to home, but an integral part of it. The *House & Garden* backyard, in all its permutations, has always been portrayed as a haven of dappled light, the place where we can shed the stress of contemporary civilization. Some of us may snooze or read, but sooner or later we all get up from our lounge chairs to horse around, swim, play a game, rummage in the tool shed, dig, plant, weed, or prune. Horticulture is, after all, a fascination (or obsession) for many readers, and throughout the decades, gardens, trees, and flowers have been the subjects of some of the most remarkable photographs in the magazine. In the early 1900s, only single-flower vases were deemed appropriate in elegant households—profusion was frowned upon. While exquisite solitary blooms have lost some of their popularity as floral displays, close-up photographs of botanical specimens, from hothouse tropical plants to water lilies to field poppies, have never gone out of style in the magazine.

### △ Keeping Score

While only the rich had tennis courts, everyone with a lawn could cash in on the craze for alfresco diversions like the English game of Miniten, beautifully photographed here by **Alfred Eisenstaedt**. Played with rackets called "thugs," made of two wooden disks, it looks like fun. And what happened to Miniten? It faded away along with other popular games of the time, such as Lawn Hi-Li, Penguin Skittles, and Clown Quoits. Too bad. Kadima, anyone?

# Di MODOLO

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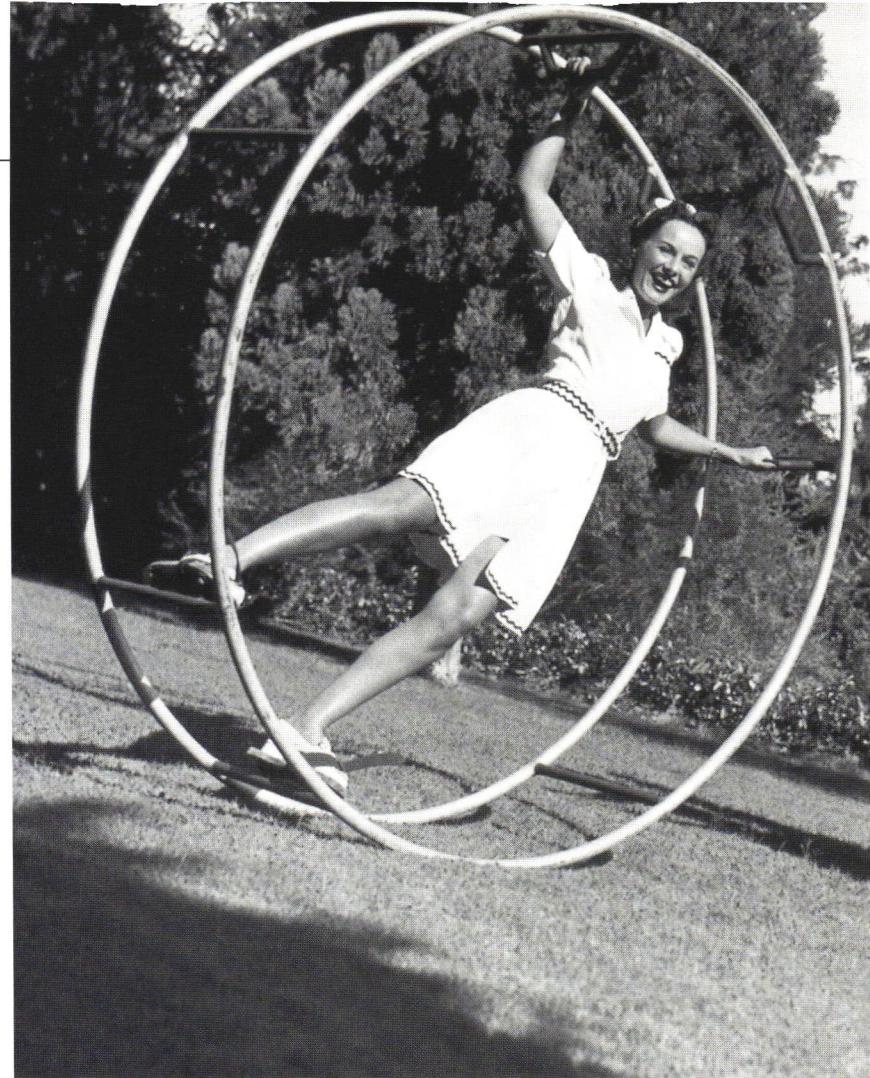
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## Dreams

An issue on the glories of "gay and casual" California living featured this photograph by **Alexander Paal** with the caption, "Playing is easy for Californians." There are two surprises here. To begin with, it is odd to find that such a splendid picture ran in a size only slightly larger than a postage stamp. But more than that, in a spirit of celebrity indifference, the magazine made nothing of the fact that the woman in the hoop was movie star Paulette Goddard. Gone are the days!



1971

## △ From the Terrace

Who says modernism and nature can't mesh? **Carla De Benedetti** captured evidence to the contrary when she photographed Milanese architect Gae Aulenti's redesign of the gardens for the Marchese and Marchesa Pucci's villa in Tuscany. Aulenti terraced the land with a rigorous geometry that nevertheless conforms perfectly to the contours of the surrounding landscape. She even punctuated the terraces with potted lemon trees, in a nod to local tradition.

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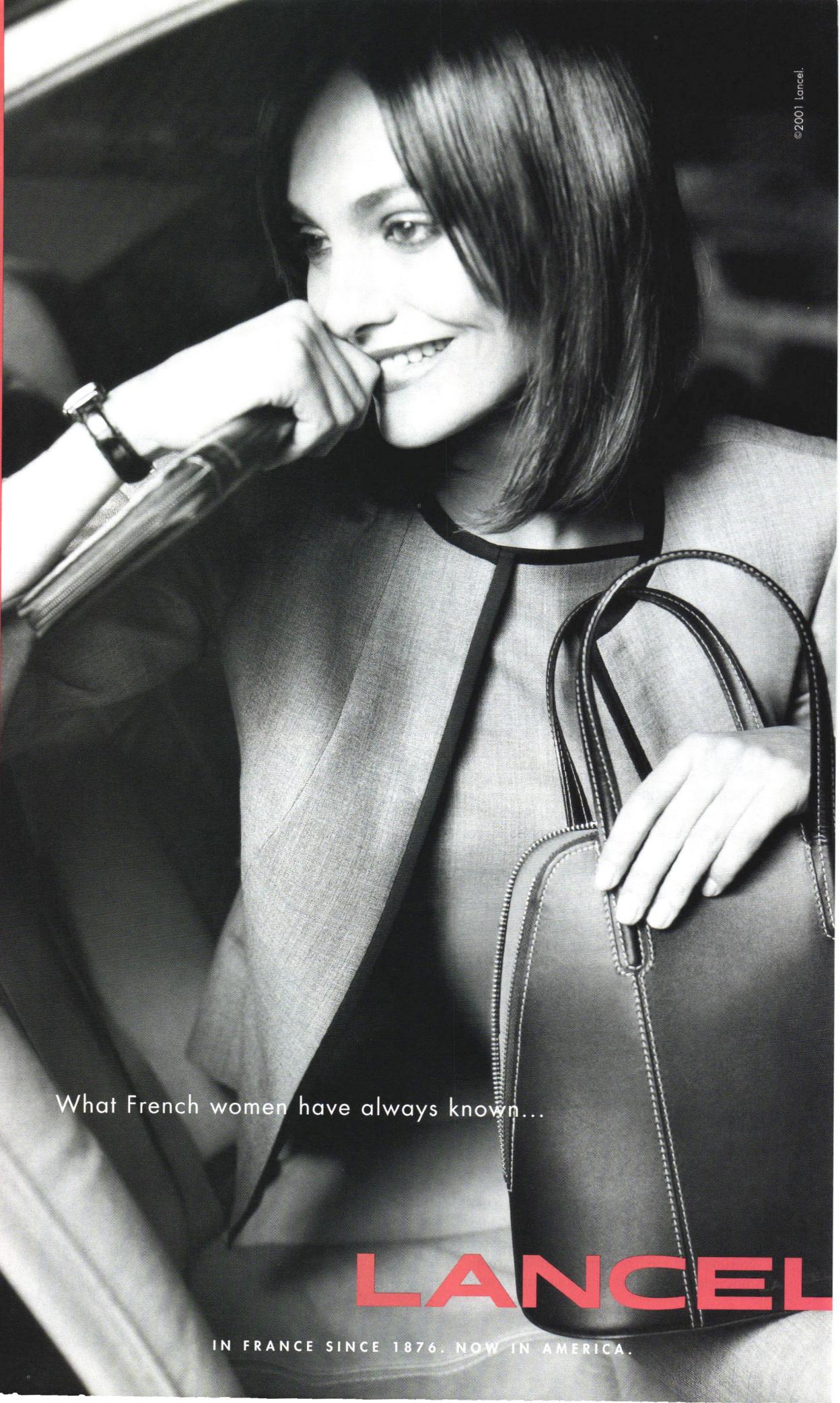
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1950

△ **New Blue Grotto**

In the 1950s, Palm Springs was a modernist's paradise. No one put more of a stamp on the place than the adventurous architect Albert Frey, whose firm, Clark & Frey, designed this inside garden grotto for the master himself. Photographed by **Julius Shulman**, whose work constitutes something of a modernist monument itself, Frey's solarium pool invades a corner of his living room, creating the impression of a permeable boundary between interior and exterior. Sliding glass walls add to the effect, as do the plantings of banana, jasmine, ginger, and bamboo.

FROM OUR PAGES

# House & Garden

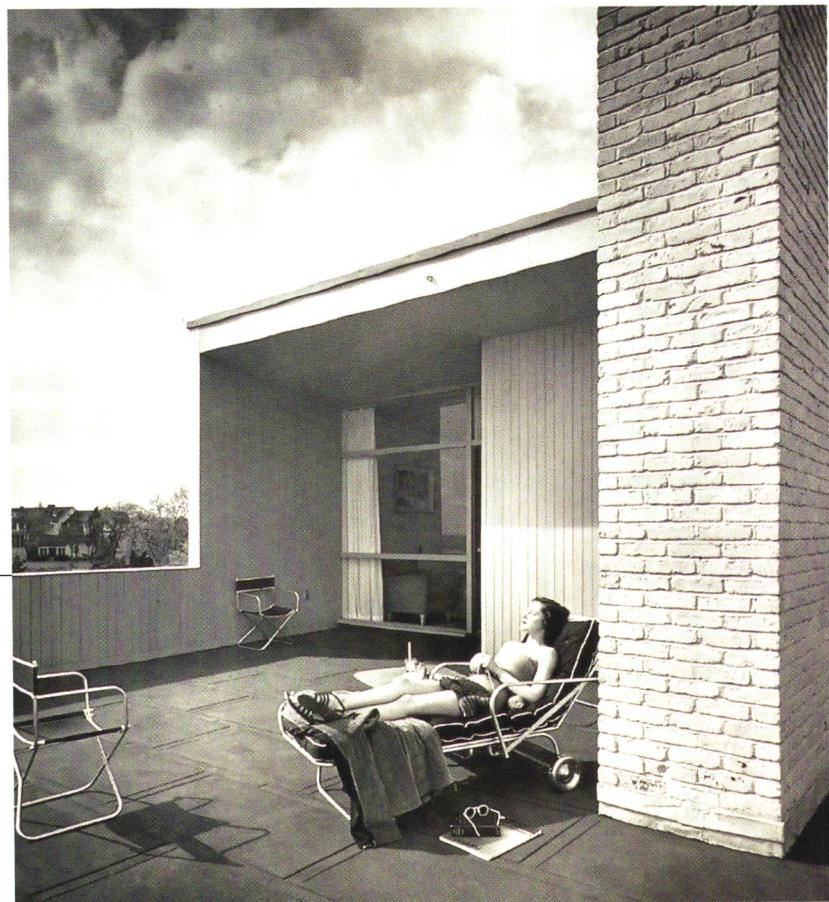
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1950

△ **A Perfect Day**

There is more than a little theatricality to this tented terrace. It was featured in an issue on informal living, but the fabrics, furniture, and flowers are all framed for maximum drama. And no wonder: the terrace belonged to the formidable photographer **Horst P. Horst**, who took this picture to show us how well life can be lived.



1947

▷ **Idle Moments**

Although the celebration of leisure time was a postwar luxury, it was one still best enjoyed in the solitude of a patio or roof terrace. After all, to really do nothing you need to be alone. **Ezra Stoller** captured this sun worshiper whose knitting might well be a prop—a halfhearted concession to the world of purposeful pursuits.

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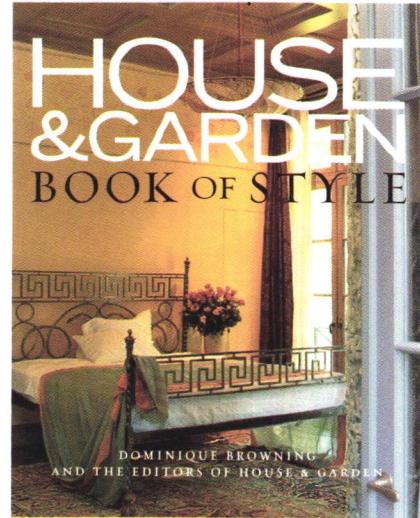
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Potter

1937

## △ Natural Beauty

Although he is known for photographs closely allied with his progressive politics—of protests, working men and women, cityscapes—**Paul Strand** also produced a body of work inspired by the natural world, like this picture of the leaves of the mullein plant, the first in a series he did for this magazine. The modesty of his weedy subject, the intensity of feeling in the picture, and its insistent objectivity are Strand hallmarks, as central here as they are in his political work.



1938

## △ Top Hat

Pictures of Constance Spry usually do more justice to her work than to her. **André Kertész**'s photograph for a story on composing spring bouquets is the exception. He seems to have understood that Spry's body was imprisoned in the garb of late Edwardian convention, while her spirit soared in wild floral compositions. Kertész has placed his subject virtually eye to eye with the head of a plaster incense burner, a favorite container of Spry's. She has filled the burner with a typically daring arrangement of roses. The juxtaposition of her dowdy hat and dark dress with the brilliant head and asymmetrical arrangement leaves no doubt as to which headdress she'd have worn, given half a chance. Much has been written about Spry's revolutionary way with floral arrangements, but unless you have seen this photograph, it's impossible to understand the constraints that were responsible for all that exceptional daring.

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1971

## △ Let's Eat

The Summer of Love was already a memory, but one of the lasting legacies of the '60s is casual living.

**Ernst Beadle** photographed families sharing a potluck dinner in a California meadow, surrounded by colorful balloons and umbrellas from Bali and Korea. McDonald's was taking hold, but mainstream America was also just beginning to wake up to the glorious possibilities of cuisine, haute and otherwise. This issue of the magazine, devoted to the kitchen, was crammed with advice from the era's culinary heavyweights, including James Beard, Craig Claiborne, Julia Child, and Gael Greene.

## Dining In & Out

ET'S EAT! IN A NATION FOUNDED BY IMMIGRANTS, shaped and reshaped by generations, food stands for everything. It is the fuel for those twin acts, thanks and welcome. When we have guests at home, or gather outside to celebrate together, lavish amounts of food on the table are a must. For years, women used to put as much effort into serving dinner-party meals as cooking them—trotting out fine china, glassware, silver, linens, candlesticks, and the ubiquitous centerpiece. As household help became scarcer, and more and more women entered the office world, these sit-down extravaganzas, which required innumerable trips to the kitchen, lost some of their appeal. It was the buffet, with its panoply of colorful appetizers and dishes, that truly unleashed hosts' creativity. Gourmet food became a main concern of readers only later in the century—and *House & Garden* was at the forefront of this culinary revolution, dedicating entire sections of the magazine to increasingly sophisticated recipes. Today, American dinner parties are gastronomical feasts designed to please the eye but also delight and even educate the taste buds.

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# House & Garden

HOW TO MARRY WELL  
12 KITCHENS FOR EASY UPKEEP



1950

## △ Blushing Bride

Despite the misleading cover line, "How to Marry Well," the magazine was not publishing a blueprint for landing a rich spouse, but advising readers on how to have a strong marriage. **Horst P. Horst** catches the somewhat shy (or is she coy?) young bride as she waits for her husband to join her for a healthy and exceptionally pretty breakfast. The pink and yellow tableau is a rosy reflection of marital optimism and the 1950s. Inside the issue, readers eager for help could pick up tips on choosing silver, entertaining, the latest kitchen appliances, cooking for two, and arranging furniture on a budget, as well as marital advice.



1937

## △ Hearty Party

**Anton Bruehl** froze a moment in time when drinking foamy eggnog, eating Virginia ham and biscuits, and smoking at the table were not only acceptable but encouraged. Holiday revelry just isn't what it used to be. We say, straight from the heart, bring on the cholesterol.



1952

## ▽ Get Up and Go

A chic couple prepares for a dockside clambake, a breeze to pull off, thanks to the new accessories of the "portable age"—folding tables and chairs, freezer packs, plastic bags, and aluminum foil—shot by **John Rawlings**. All this convenience, including frozen food, does not preclude the handmade touch, an embroidered Mexican cloth.

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1948

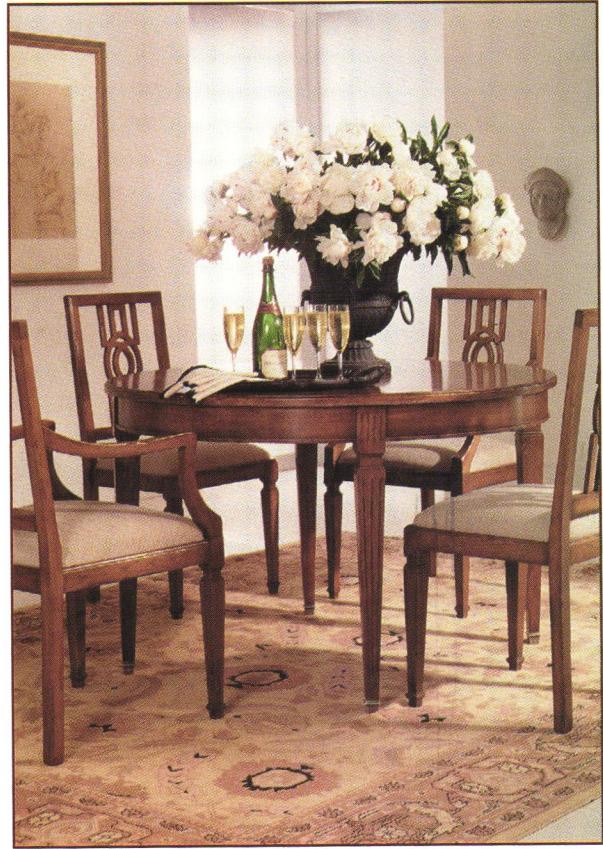
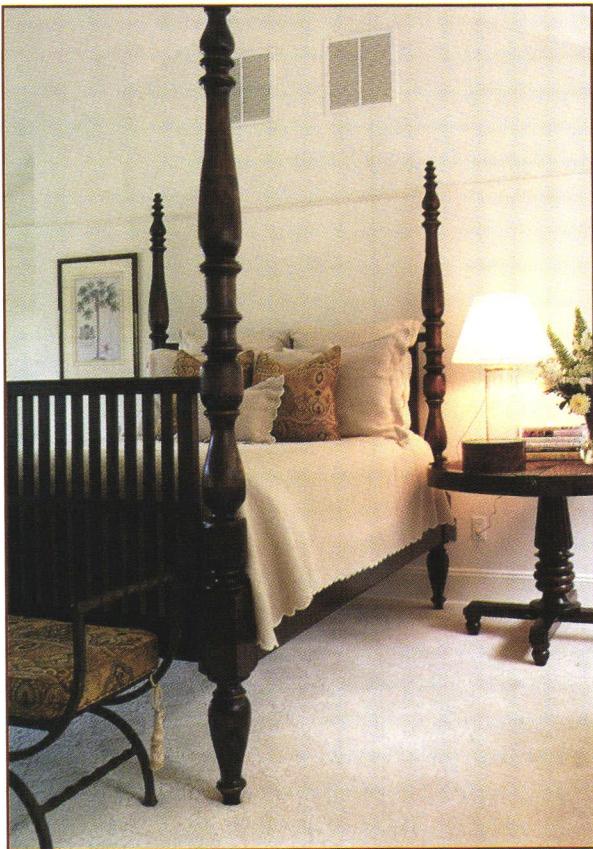
## △ Land of Plenty

In war-ravaged Europe, people still didn't have enough to eat, while Americans scuttled 125 million pounds of food in a day. Freedom and food, the magazine said, "are too precious to waste." **Irving Penn**'s stark photograph—all the more powerful because it is in black and white—of an empty table and a plate scraped clean symbolizes a hungry continent.



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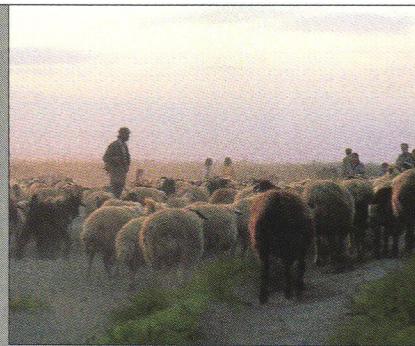
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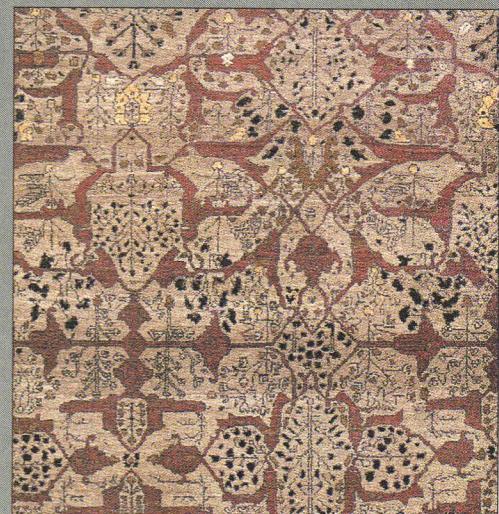
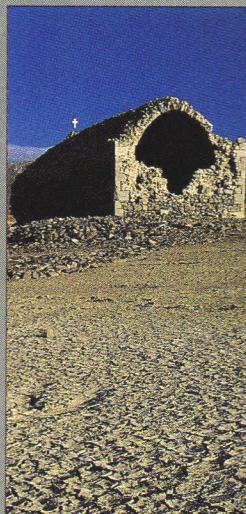
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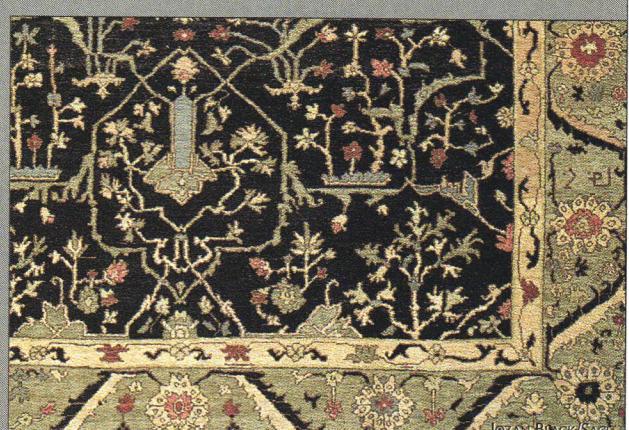
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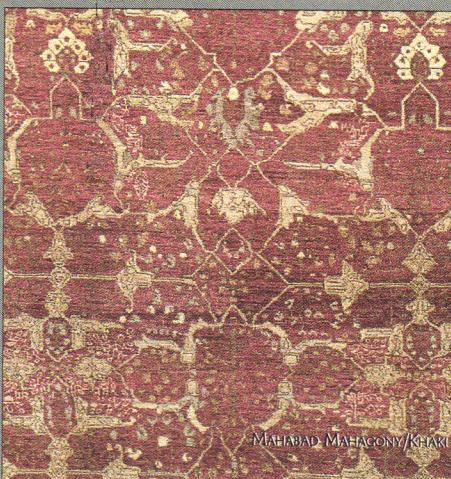
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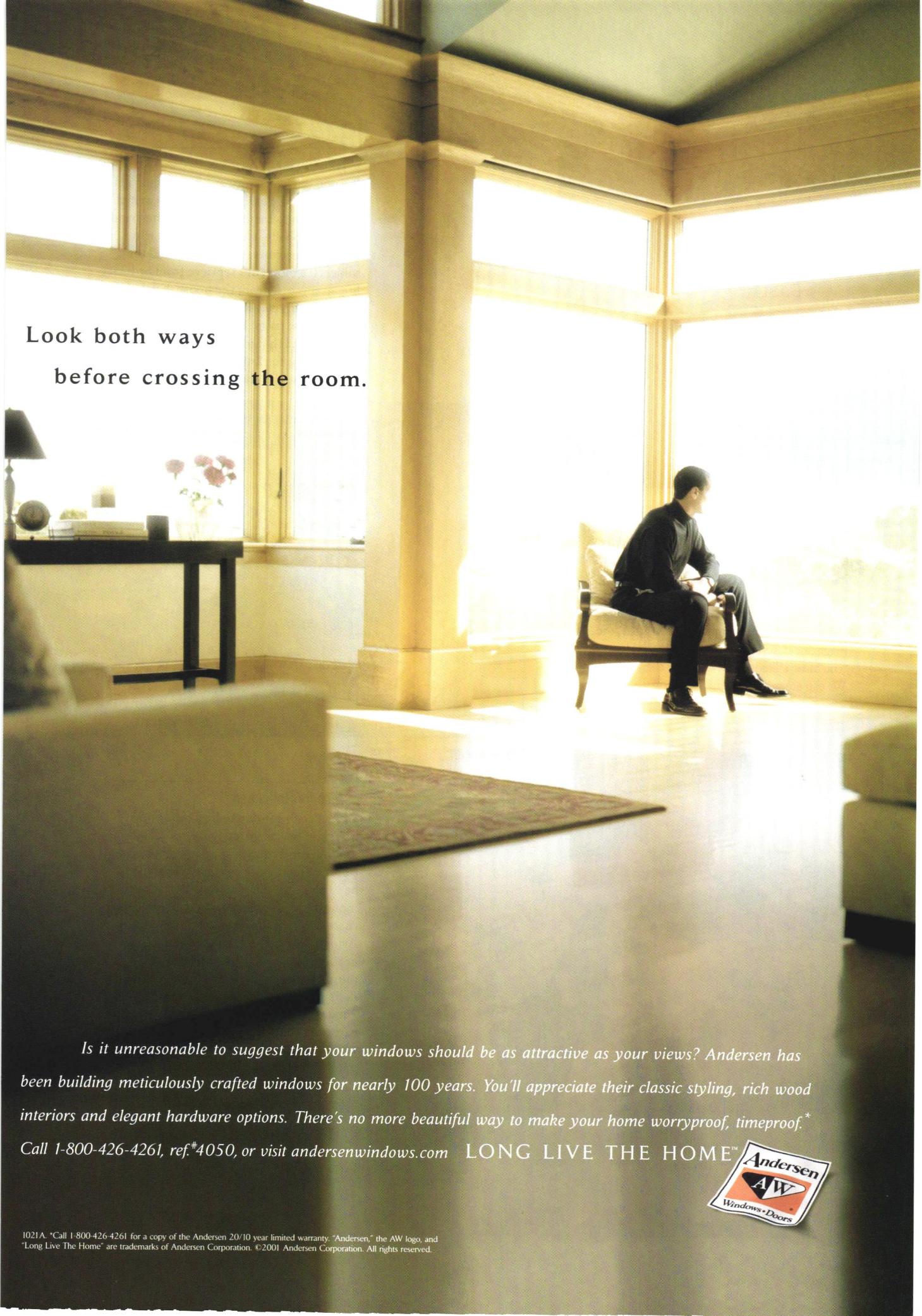
1942

△ **Shooting Schedule**

Before they were associated with middle-class mayhem, guns were the sidekicks of manly men. Not too many celebrities today would pose for a magazine feature titled "How the Stars Entertain Themselves" by looking down the barrel of a gun. But Gary Cooper, photographed here by Coburn, was a screen hero minted by Hollywood and scripted by Hemingway (remember *Farewell to Arms* and *For Whom the Bell Tolls*). He was expected to have a knotty-pine huntin' and fishin' room with a well-stocked gun case and taxidermic evidence that he could live hard, dress well, and still shoot straight.

## Pride of Place

PERHAPS IT'S TRUE, AS THE GREAT LYRICIST Johnny Mercer wrote in 1946, that "anyplace I hang my hat is home." But as songwriter Stephen Sondheim asked 24 years later, "Does anyone still wear a hat?" Customs change. The house that is celebrated one year as an architectural masterpiece may be vilified the next. What matters is that we feel at home where we live, that we make our own mark there, that we cut the cloth of domestic fashion to fit ourselves, not someone else's notion of us. From the start, *House & Garden* understood that the American character is the product of family and friends, and their surroundings, and the magazine has helped readers define what home is. In America, people tend to prize their homestead above all, whether it's a rambling estate out west, or a cozy apartment on Manhattan's West Side. "This is me," our residences say. "This is what I am." It's interesting to note that, through the years, women seem to welcome readers in, even dressing to complement the decor. Men, in contrast, often seem to stand their ground. They may welcome visitors, but their body language says, "This is my turf. I'm here to protect it."

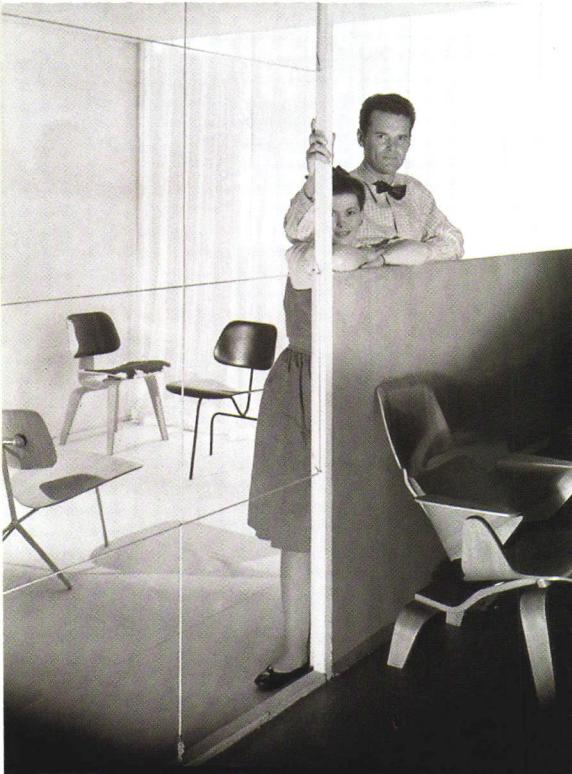


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## 1946

### △ Future Perfect

Charles and Ray Eames, the cozy couple with the hard-edged furniture, strike a characteristically witty pose for **George Platt Lynes**. In a charming understatement for an article on the Eames's triumphant show at MoMA, the magazine described the designs shown here as "the most talked-about chairs of the year." We can amend that to half a century—at least.

## 1942

### ▽ Type Casting

Bucolic Bucks County, as pictured here, is a serene setting clearly well suited to writer Dorothy Parker and her gorgeous husband, Alan Campbell—if only! But that's why we love magazines: they give us (and their subjects) a moment's reprieve from ordinary life, in this case from the booze, battles, philandering, and suicidal brinkmanship that was the tragic Parker's daily fare. However much it idealizes her troubled domesticity, the **Lofman** photograph does reveal one truth: she worked, he didn't.



FROM OUR PAGES



## 1976

### △ Time for Reflection

Sister Parish appears to be happily beside herself in her mirrored living room, as photographed for the magazine by **Horst P. Horst**. Would that there actually could have been two such dominant women at one moment in American decorating history! But there was only one. Arbiter of taste for the Astors, Rockefellers, Gettys, and Whitneys, decorator of choice for the Oval Office during the Kennedy years, Sister Parish defined luxurious comfort and was confident enough in her position by this point in her career to take the magazine's readers on an unprecedented tour of her world and reveal a few of her less treasured secrets.



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1958

△ Garage Sale

Riding around in your automobile, with no particular place to go? Why not park at home? The magazine advocated sharing space with "the family's pride and joy—the car." Even a road yacht like the 1958 Lincoln Premiere didn't hog all the space in the fanciful "living garage," photographed by **Pedro E. Guerrero**. There's plenty of room for entertaining (but watch out for oil drips). Windows and skylights brighten the environment, and potted plants supply some cheer. There's even some historical foundation for this: in the days before the horseless carriage, livestock often slept inside with the family.

FROM OUR PAGES

## At Home On Wheels

**h**IT THE ROAD, JACK, AND JILL. While the twentieth century was still young, the Russians had their revolution (political) and the Americans had theirs (automotive). Henry Ford, Ransom E. Olds, the Packard brothers, George Pierce, and other titans of industry dedicated to the advancement of the internal combustion engine got the country rolling, and *House & Garden* was right there with them. Despite the long association of cars with young men, cars were first the vehicle of liberation for women. (When they finally got the vote, some may have celebrated by driving to the polls.) Now they could go shopping and bring things home easily, or make forays into the countryside. As cars became less expensive, they also gave greater mobility and independence to working-class families, and spurred suburban growth. Once, a family yearned for an extra bedroom; by midcentury, it wanted a garage. Often not just any garage, but a place worthy of a car owner's greatest fantasy: an automotive dream palace—a place to show off, not to hide away behind an automatic door. Later in the century, the family garage achieved fame as the place for fostering other dreams—like building computers and starting rock bands.

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1964

## ▷ Playing the Field

Whether you're on a polo pony or just cheering from the sidelines, after a few chukkers, you're bound to be hungry. Such a tony pastime might seem to call for an open-air dinner complete with butler, but in a democratic nation, a tailgate party is just the thing. Still, in such a venue it shouldn't be too down-market. An article on "Take-Along Shelters" instructed readers on creating everything from gazebos to tailgate tents. Here, in **Rudy Müller's** photograph, a sporty striped tent helps turn a station wagon into a smart buffet table. Everything is in order, and there is, we hope, enough food to choke a horse—not literally, of course.



1951

## ▷ Ready to Roll

**Norman Parkinson** chronicled a bride preparing for a "honeymoon by car." The magazine teamed up with the AAA to suggest that newlyweds tool along some of the 3 million miles of road that then crisscrossed the country, and visit the national parks. Seeing America first was getting easier by the minute, and there was never a better time to do it—before the interstates took the fun out of it, and before the couple had children whining—or worse—in the backseat.

**C**HARLIE SCHEIPS is director of the Condé Nast Archive, a vast resource of images from the company's magazines. For this issue, he worked with the editors of *House & Garden* and **PHILIP REESER**, who has helped him produce special projects and exhibitions for more than two years, mining the archive for photographs that celebrate the magazine's long history and recent past. "The Well-Lived Life: 100 Years of *House & Garden*," an exhibition including many of these pictures, will be on display at Sotheby's New York from September 6 to 13 and at Sotheby's Los Angeles from September 20 to 27. ☀

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# DECORATING & DESIGN

A miscellany of opinions, anxieties, secrets, and dreams about home

**MAYER RUS** considers a century of taste, while **MALCOLM GLADWELL** worries about not having any. **ADAM LEWIS** shows how department stores taught America to decorate. **BILLY BALDWIN** remembers a **SYRIE MAUGHAM** bedroom, and we re-create it. Architects **RICHARD MEIER**, **FRANK GEHRY**, and others dream of being released from four walls. **JOAN JULIET BUCK** thinks about shopping. **ARMISTEAD MAUPIN** brings his fictional house to life. **ROZ CHAST** loves a mess.



1951 ▪ Moving Day

This pas de trois photographed by **Horst P. Horst** signaled the fall rite of feathering a new nest. The principal dancer, the woman in the picture, is also the choreographer and the homeowner. We know she is confident because her decor is a bold mix of modern and antique pieces: an Eames chair and a contemporary floor lamp with a Venetian bench and an antique lamp. With moxie like that, she'll have no trouble directing two handsomely dressed, if slightly skeptical, moving men.



# as good as it gets?

Tracking exemplars of style from Edith Wharton to Siegfried and Roy, *House & Garden* finds that there *is* accounting for taste—but only one's own **by Mayer Rus**

Once upon a time, not so very long ago, good taste enjoyed a privileged position: every self-respecting decorator and homeowner aspired to bask in its warm, protective aura. Received wisdom had it that good taste trickled down to the masses from the aristocracy, that it could be defined with exact standards, and that, ipso facto, it was intensely desirable. This concept of absolute taste held sway for the better part of the past century. Yet in recent years, the idea of good taste has taken a beating, vilified as a dubious aesthetic pursuit that smacks of petit bourgeois aspirations.

**Exuberant postmodern design—as seen in this 1985 Los Angeles penthouse designed by artist-owner Miriam Wosk—reflected the go-go zeitgeist of the mid-1980s. The architect was Frank Gehry, pre-Bilbao.**

The new, more democratic good taste of the past decade is something that can be easily and inexpensively procured through mail-order catalogs or chain stores—something safe, unsatisfactory, and boring. In short, good taste ain't what it used to be.

Matters of taste were far less complex a hundred years ago. In 1897, Edith Wharton and Ogden Codman published *The Decoration of Houses*, their upper-crusty manifesto condemning the excesses of popular Victorian taste. With an authoritative air buttressed by seemingly rational observation, the authors proposed



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# DECORATING & DESIGN

an alternative vision of restrained domestic elegance that addressed the exigencies of contemporary life while finding inspiration in appropriate historical precedents. Architecture and decoration, "having wandered since 1800 in a labyrinth of dubious eclecticism," they wrote, "can be set right only by a close study of the best models," and "these models are chiefly to be found in buildings erected in Italy after the beginning of the sixteenth century, and in other European countries after the full assimilation of the Italian influence." Good taste, they politely implied, was a matter of attitude, approach, and historical correctness, not something that resided in particular objects or faddish stylistic crutches.

Less than 20 years later, in 1913, pioneering decorator and businesswoman Elsie de Wolfe published her first book, *The House in Good Taste*, a compilation of how-to articles (mostly ghost-written by Ruby Ross Wood) from *The Delineator* magazine. Good taste, for de Wolfe, was a



**With the advent of vehicles of mass communication, the taste-making field became ever more crowded**

quality that could indeed be codified and precisely described—a quality that could thus be sold, at a fair price, to potential clients hungry for aesthetic direction. De Wolfe proclaimed, for example, that good furniture reproductions

were "more valuable than feeble originals." Lace curtains, "even if they cost a king's ransom, are always in questionable taste," she said. Certain things were right, others decidedly wrong. In short, de Wolfe was advocating a concept of good taste very much in tune with the burgeoning consumerist character of twentieth-century America and the newly empowered middle class that was propelling it.

Dead animals—both real, above, and *trompe l'oeil*, left—were once the stuff of decorators' dreams. In a 1963 feature on Valerian Rybar's Manhattan kitchen, left, *House & Garden* cooed, "The murals lift the kitchen to an apogee of glamour." In 1984, in an article on the New York apartment of Joe Lombardo, above, the magazine suggested, "The height of good taste is very close to bad taste."

De Wolfe, of course, was but one in a long line of influential tastemakers stretching as far back as Petronius, the *arbiter elegantiae* in the court of Nero who, tragically, was forced to commit suicide after his boss decided that Petronius had become a tad too elegant. But in de Wolfe's own time, with the advent of vehicles of mass communication, the taste-making field became ever more crowded. In 1930, etiquette maven Emily Post weighed in with *The Personality of a House: The Blue Book of*





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## By the 1990s, good taste surrendered its lofty position to the forces it had once militated against: **bad taste and vulgarity**

*House & Garden's* lavish 1991 feature on the Las Vegas home of über-magicians Siegfried and Roy signaled a triumph of eccentric personal taste over conventional good taste.

*Home Design and Decoration*. Cecil Beaton's *The Book of Beauty* appeared at roughly the same time. Today, of course, bookstores and their remainder tables are awash in tedious taste tomes penned by every wedding planner and hot-glue-gun specialist who has dared to dream of a better world.

As individual style oracles proliferated in the past century, another player emerged on the taste-making scene: the shelter magazine. Launched just four years after the publication of *The Decoration of Houses*, *House & Garden* initially promoted a vision of good taste and gracious living that echoed Wharton and Codman's own deference to aristocratic European exemplars. For the better part of the first half of the twentieth century, *House & Garden* happily reflected America's fondness for traditional residential architecture and decorating. The magazine's attitude gradually became more populist as the century wore on, but its sensibility remained solidly conservative.

Then everything changed. Buoyed by the creative ferment in American design after World War II, *House & Garden* relinquished its role as taste mirror in favor of something more daring and progressive: taste advocate. Throughout the '50s and '60s, the magazine unapologetically championed "the modern" in all its many

guises and incarnations, both profound and superficial. Never mind that the majority of American consumers still clung tightly to the safety blanket of traditional design. The magazine had spoken: good taste had moved from the manor house to the Case Study House.

In the '70s and '80s, after it became clear that modern design (of the midcentury variety) could not, alas, revolutionize the world and guarantee everyone access to affordable furniture and efficient kitchens, *House & Garden* began flirting with a pluralistic vision of good taste that embraced the old and the new, the respectable and the avant-garde. Grotesqueries of louche '70s sybaritism and poly-chromatic '80s postmodernism were all part of the

mix. The old rules were certainly changing, but a new set of standards had yet to emerge.

This absurdly oversimplified history of *House & Garden* brings us to the quandary of taste in the 1990s, when good taste stopped being, well, good. Eccentricity, naughtiness, excess, or, at the very least, individual connoisseurial vision—these became the new signifiers of rarity and discernment for the smart set. In this new world order, good taste had surrendered its lofty position to the forces it once militated against: bad taste and vulgarity. *House & Garden's* lavish 1991 spread on the Las Vegas compound of ultra-tanned master illusionists Siegfried and Roy just about said it all.

And so today, at the dawn of a new century, we find ourselves without the comfort and security provided by the likes of Edith Wharton and Ogden Codman. Good taste is no longer easy to recognize, despite what Lauren Bacall suggests in her commercials for Fancy Feast cat food. In an age of diminishing consensus, we must finally acknowledge and even welcome the fact that all matters of taste are utterly relative and inextricably conjoined with the prejudices of the present. Magazines and style gurus may provide directions along the road to aesthetic nirvana, but they can't do all the driving alone.



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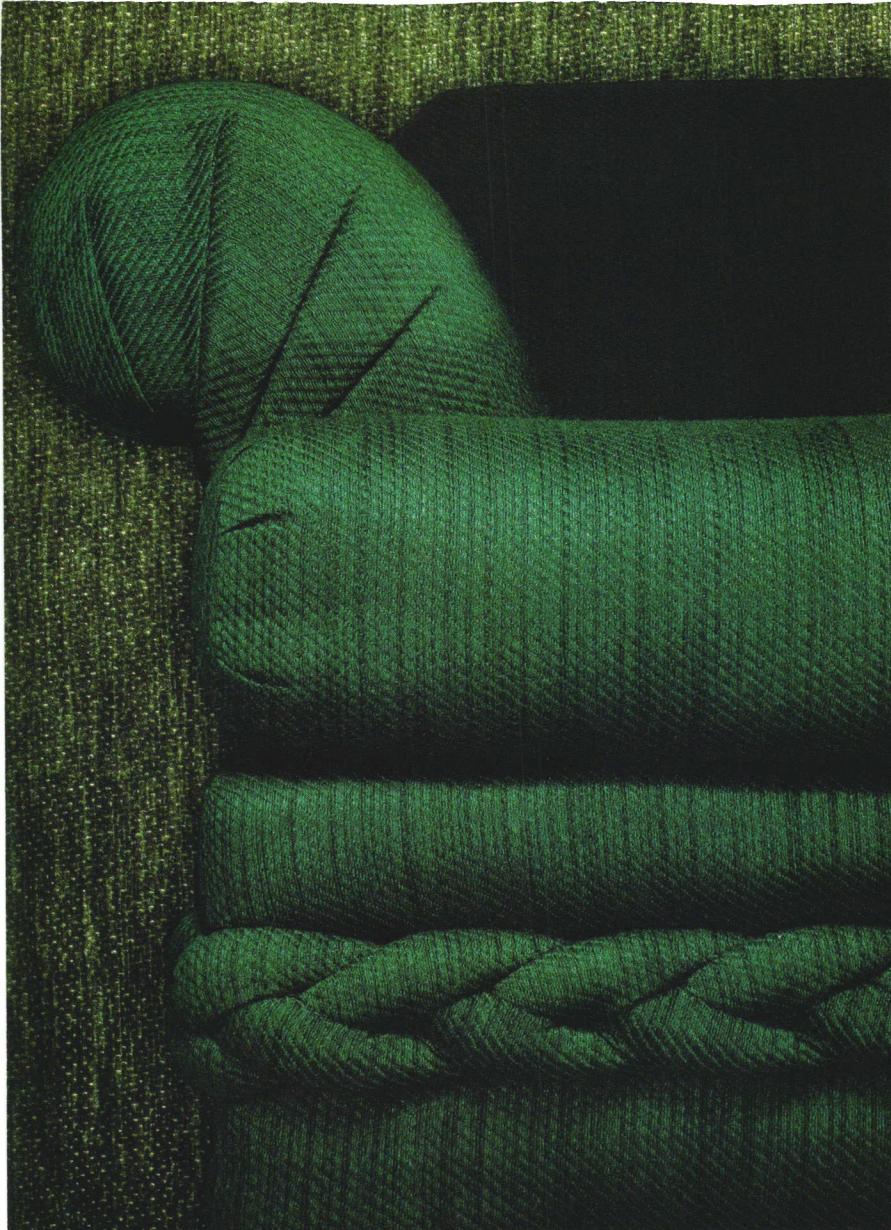
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# a question of taste

What should you do if you haven't any? Get your tasteful friends to help by Malcolm Gladwell

Not long ago, I went into a store to buy a sofa. I do not remember the store's name, which should serve, I think, as a clue to my particular pathology. I remember that it was somewhere in Lower Manhattan. There were at least 200 chairs and love seats and couches in the showroom, and the salesperson told me that each variety could be custom-made to my precise

**MALCOLM GLADWELL** is the author of *The Tipping Point: How Little Things Can Make a Big Difference* (Little, Brown). He is a staff writer at *The New Yorker*.

specifications. This was intended, I believe, as a selling point. In point of fact it was not, since I immediately did a kind of frantic calculation in my head that if there were 200 sofa varieties in that store, and if each style could come in an additional four or five sizes and with a hundred or so varieties of color and cloth, the total number of choices before me was very clearly in the millions.

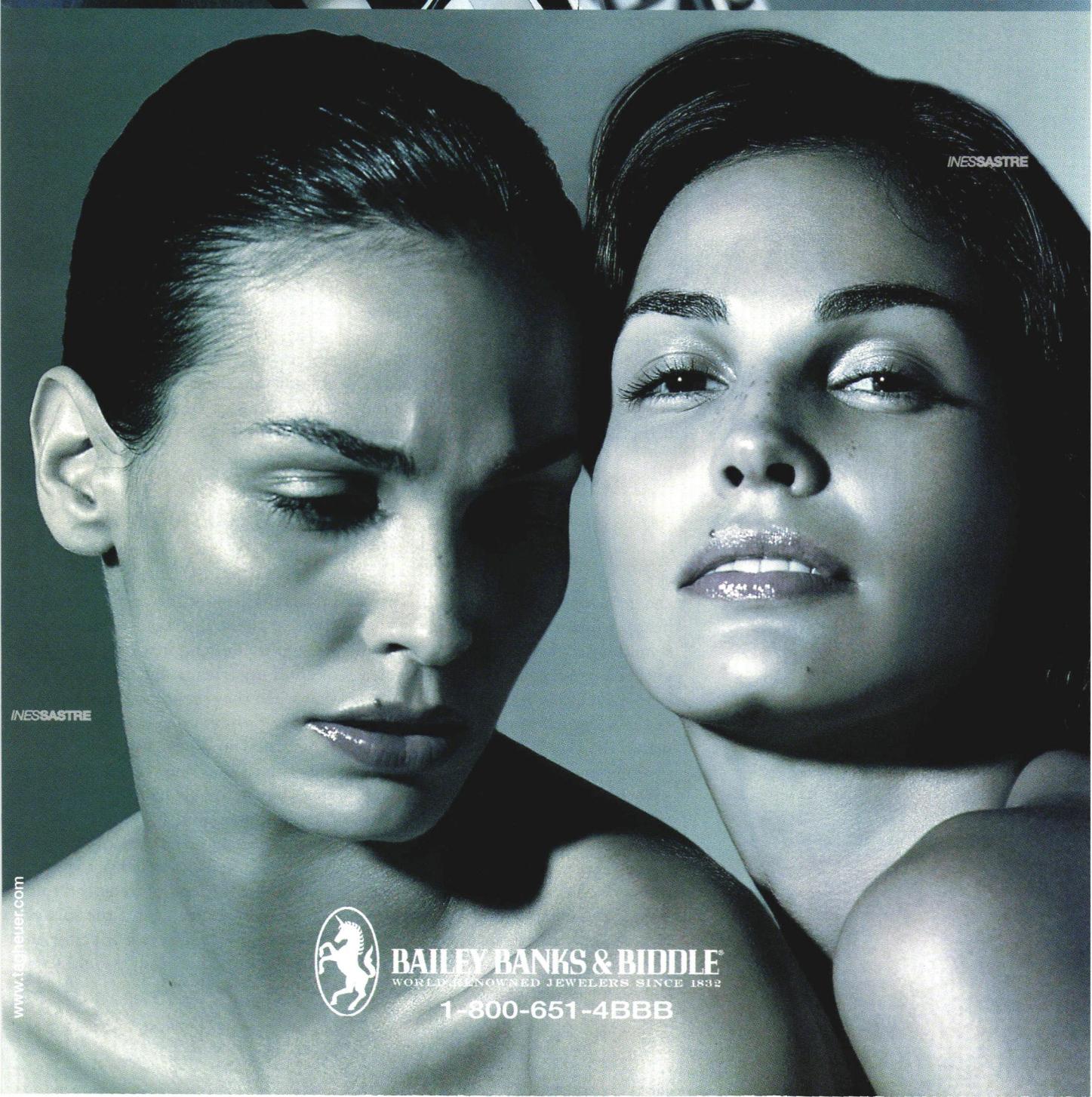
So I fled. I walked down the street and went into another store, the name of which I also do not remember. It had two sofas—or rather, in the quadrant of the store to which I arbitrarily restricted myself, it had two models on display. I lay prone, briefly, on the first, and it seemed like it would be comfortable over the course of, say, a three-hour football game. I called over the salesperson. "I would like this one," I said. She replied, "Have you decided on your fabric?" and held out a swatch book the size of an encyclopedia. I had been dreading this moment. I stabbed at one of the pages at random. "That looks fine," I said, and that was it. But, of course, everything was not fine, as everyone who has subsequently been to my apartment has told me. My couch is in a kind of dark, veloury green that I've been told looks like something out of a 1970s production of *Robin Hood*. It is also much too big for my tiny



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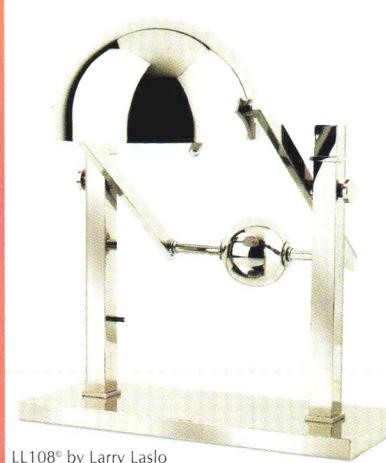
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### a question of taste

living room. In fact, when one of my friends saw my new couch for the first time, he burst out laughing and said, with the kind of heavy sarcasm that I now take as a given, "You didn't actually buy this, did you?"

I have no taste. By this, I do not mean that I have bad taste, which is a separate and equally pathological condition. People with bad taste buy ugly things in the belief that they are beautiful. If I had bad taste, I would have spent hours in that first store and emerged with something grotesque. But I am not deluded. I am one step removed from that: I am impaired. When it comes to any kind of aesthetic decision—from furniture to clothes to art to anything at all that requires that I render a judgment—my mind freezes. The person with taste looks at a room full of couches and says, I like this one, and can summon a hundred reasons why. In that same situation, I simply do not know. Am I the sort of person who likes spare modernist leather couches, or something plump and overstuffed? Beats me.

This, I have come to realize, is not a trivial problem. In our society, it is taken as a given that a person's possessions are an extension of their character—that you can wander through someone's apartment and look at the color of walls and the pictures and the bedspread and the living room furniture

life that are a reflection of my character—my friends, my music, my books, but not my apartment. Walk into my apartment and look at my obscene green colossus of a couch and you may think you know something about me. But you don't. You only know that one day, during an ill-advised trip to a furniture store somewhere in downtown Manhattan, I panicked and pointed at the first couch I saw and said, unthinkingly, "I'll take that one."

**T**HE ONLY WAY that the tasteless can survive is to surround ourselves with people who do have taste. We memorize brands and concepts and configurations and learn to squelch any desire toward experimentation. I collect the impressions of friends and file them away, as mechanically and inflexibly as one memorizes the way to the airport, or an equation in high school physics. I have a friend who taught me what shirts to buy. I have another friend who told me, in no uncertain terms, what was wrong with the art on my walls. (I was so mortified that now there is nothing on my walls.) Since the couch debacle, I went furniture shopping with a friend who pointed to everything we saw and said simply yes or no, without elaboration, in the same manner that one might house-train a dog. This

**I collect the *impressions* of friends and file them away, as mechanically and inflexibly as one memorizes the way to the airport, or an equation in high school physics**

and get a sense of who they are. I have heard women, time and again, say something to the effect of "I liked him, until I saw his apartment." That is a valid assumption for someone who has taste—someone who has the ability to match their personality and their possessions, and it is even useful for those with bad taste. I wouldn't date me either if my green, velour monstrosity was actually a deliberate, considered choice. Timothy McVeigh probably had the same couch in his living room. But what I try to explain is that this logic doesn't apply to me. Can you blame a blind man for the clothes he puts on in the morning? There are things in my

means that, under the best of circumstances, there is a kind of aesthetic schizophrenia in my life. I am little bits of all of my friends. But the upside is that when they see something they do not like on my walls, or in my living room, they no longer think ill of me; they think ill of the friend who told me to buy it, so I am happily left out of the whole equation.

Except for my green couch, of course. Even if I wanted to, I couldn't convince anyone that a friend of mine had told me to buy it. I mean, am I the sort of person who would have a friend with taste so bad that they would like that couch? Please.

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To the trade. Photo: Paul Robinson



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ADAM LEWIS is an interior decorator and writer. His first book, *Van Day Truex: The Man Who Defined Twentieth-Century Taste and Style*, will be published by Viking in November.

# furniture on five

With stylish exhibitions and expert but not intimidating staffs, department stores showed Americans of all social classes how to decorate, one model room at a time **by Adam Lewis**

With her haughty demeanor, Elsie de Wolfe, who liked to say that she couldn't be bothered with things and people who were boring, really helped establish interior design as an elitist business. De Wolfe dealt only with wealthy clients and had no time for anyone who might be considered middle-class. When she submitted her designs for the private rooms of the Frick mansion, Mr. Frick asked to see her alternative solutions. "There is no second choice," de Wolfe responded. "There is only what I show you. The best."



Other early decorators adopted the same intimidating attitude—certainly putting off the average housewife from approaching them with questions about decorating. Department store owners saw an opportunity and stepped forward to fill the vacuum. With unprecedented courtesy and service, their emporiums provided everything to furnish a gracious home.

Wanamaker's in New York took the lead. In 1908, the store opened House Palatial, a "real" two-story, 24-room dwelling right in the heart of the store's rotunda and extending from the sixth to the eighth floors. It held staircases, a butler's pantry, servants' dining quarters, an Elizabethan library decorated with tiger skins, a Jacobean dining room, a Louis

This floral room, top, painted by illustrator Jeremiah Goodman, was the cover for a 1970s Lord & Taylor catalog. □ Above: Lord & Taylor's bustling Fifth Avenue front in 1944.



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Under the direction of William Pahlmann, the model room exhibitions created by Lord & Taylor's decorating department became must-see events in New York City. Clockwise from top right: Pahlmann at home, 1965; dining room from the American Art & Decor show, April 1941; living room from the same show; swags and bows enliven a model bedroom from Excitement in Summer Decor show, 1939.



**LORD & TAYLOR**  
**1936-42** William Pahlmann heads the decorating department; red carpets and black-tie events herald the openings of his latest model rooms.

XIV salon, and even a large Italian garden off the dining room. The sets were decoratively lighted, and styled to look lived in, with books tossed about and golf clubs propped against the walls. The house showed customers a refined way to live, and everything was for sale.

The venture was so successful that, five years later, John Wanamaker hired Nancy McClelland to open Au Quatrième, the first interior decorating department in a New York department store, and one of the finest antiques shops in America. Instead of just selling home furnishings, this new kind of department offered advice on creating a refined interior and the use of antiques. Over the next four decades, McClelland became one of the most respected names in interior decorating and an authority on period furnishings. When McClelland left Wanamaker's in 1920 to open her own firm, Ruby Ross Wood became the head of Au Quatrième. Like McClelland, Wood would go on to become one of the leading decorators in America. (In 1935, ten years after she opened her own shop, she hired a young man from Baltimore to be her assistant; his

name was Billy Baldwin.) In 1936, Walter Hoving, the head of Lord & Taylor, lured an up-and-coming decorator named William Pahlmann away from rival B. Altman. While a student at the New York School of Fine and Applied Arts (now Parsons School of Design), Pahlmann had supported himself as a song-and-dance man in Broadway musicals. Handsome and charming, Pahlmann also had a vision and was able to combine his theatrical sense with an extravagant, sometimes outrageous, eclectic style. Under his direction, Lord & Taylor came to the fore as a marketer of model rooms. Decorator Albert Hadley recalls that on the opening night of a new Pahlmann show, a red carpet would be rolled onto the sidewalk along the Fifth Avenue front of the store to welcome guests to the black-tie festivities. During these exhibitions, crowds of 20,000 to 30,000 came to see the Pahlmann rooms.

After serving in the Air Force from 1942 to 1946 as director of a camouflage school, Pahlmann opened his own influential design firm in New York. He not only decorated the houses of wealthy clients, but also designed the interiors of department stores,

**WANAMAKER'S**  
**1913** Au Quatrième, the first interior decorating department in a department store, opens under Nancy McClelland. In 1920, Ruby Ross Wood takes over.

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Looming over its corner at Seventh Avenue and 34th Street, Macy's, below, was conveniently located for decorators who wanted to stop in and check out the latest offerings.

boutiques, restaurants, country clubs, and hotels. His unique gifts were blending modern postwar living with traditional style and relaxing the rules of the preceding decades. In 1955, he published *The Pahlmann Book of Interior Design*.

In the years immediately following World War II, and into the 1970s, Lord & Taylor's Now and Then Shop and Macy's Corner Shop were recognized as two of the best antiques shops in New York. Frank Sheridan, the antiques buyer at Lord & Taylor, worked closely with the furniture, fabrics, and home accessories buyers to provide one of the most exciting and complete collections of home furnishings in the country. Many of Lord & Taylor's best customers at the Now and Then Shop were professional decorators and other antiques dealers.

Of course, the model room exhibitions continued. Jeremiah Goodman, the interiors illustrator and painter who created the signature

**Nelson Rockefeller's first wife, Tod, often said, "I could not run my house without Altman's. I just call, or have someone call, and the right thing always arrives"**

look of Lord & Taylor, remembers that in 1949 Victor Proetz, a member of the store's talented design team, created the Regency Country House. An entire floor was given to the show, and no expense was spared. The unique feature of the display was a lighting system that allowed the customer to see the rooms in morning, afternoon, or evening light. Artificial sunlight entered through faux windows. At the flip of a switch, the rooms were bathed by the soft light of evening, tabletop lamps, and the glow of artificial candles. Other Lord & Taylor prodigies included Rex H. Frey, who joined the decorating department in 1952 and continued there until it was closed in 1989, and who still does interior decorating for those clients who are loyal to the Lord & Taylor look and quality, and Gary Crain, now of the New York firm Crain and Ventolo Associates.

Known for understated, quietly elegant interiors, the decorating department at B. Altman was the firm of choice for some of the most prominent individuals and families in America. Mary Todhunter Clark (Tod), the first wife of Nelson Rockefeller, often said, "I could not run my house without Altman's. I just call, or have someone call, and tell them that we need sheets, or whatever we need. I don't even tell them the size or the number of beds. The right thing just always arrives."

In 1950, Charles T. Haight, the head of Altman's interior decorating department, was commissioned by President and Mrs. Truman to design the interiors for the newly refurbished White House. In the 1960s, two young men, Mario Buatta and Yale R. Burge, would emerge from the decorating department there and go on to become two of America's most influential tastemakers.

Under the watch of Barbara D'Arcy during the '60s, '70s, and '80s, Bloomingdale's turned model room openings into events that were the toast of

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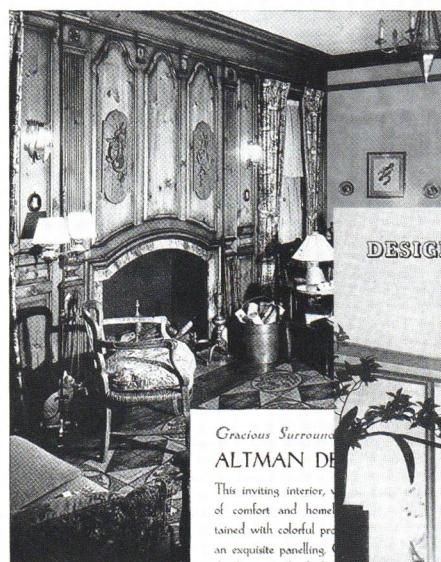
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**B. ALTMAN**  
**1950** As the White House undergoes reconstruction, President and Mrs. Truman hire Altman's decorating department to do the interiors.

New York. D'Arcy and Marvin Traub, then the company's president, carried the model rooms and all the merchandising that went into the projects well beyond home furnishings. At Bloomingdale's, every department in the store, especially the fashion departments, was a part of the event. Buyers, coordinators, stylists, and designers flew all over the world to gather the merchandise for these collections. French, English, Swedish, South Sea, and other shows brought never before seen, and certainly not previously available, home furnishings and fashions to the store's New York City flagship store and branches all over America. The jewel in D'Arcy's crown was the display China Comes to Bloomingdale's, which opened in September 1980, two months before the Metropolitan Museum of Art's show "The Manchu Dragon: Costumes of the Ch'ing Dynasty" at the Costume Institute. The Met's show, staged by Diana Vreeland, extended Bloomingdale's vision of China as a "timeless world steeped in forty

**A 1931 advertisement, left, shows a "gracious" interior in the "Altman manner," while a 1935 Bloomingdale's ad, right, offers a modern studio suite for \$250.**

centuries of ritual and elegance." Certainly the home furnishings and decorating accessories imported for sale were like nothing else for sale in New York. Today, Bloomingdale's is the only New York City department store that still has an interior decorating department. Its current head, Eileen Joyce, reports that the store employs more than 30 decorators in its New York City and East Coast branches. These men and women are given complete freedom in shopping for their clients, and are allowed to buy from any source that provides the materials needed to get the job done. As it has been from the earliest days of the company, the bottom line for what Bloomingdale's offers is customer service. And so it was, in the beginning, with all of the great American department stores. Who knows which of today's decorators might become tomorrow's next design legend?

**BLOOMINGDALE'S**  
**1980** China Comes to Bloomingdale's, an unprecedented exhibition of Chinese furnishings, antiques, and fashions, takes over the entire store in September.



Bloomingdale's  
NEW YORK

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## LORIN MARSH

Great design exists in many forms around the world. But it takes a good eye to identify it—and to present it in a setting where it will surprise and delight those who decorate fashionable homes. For more than 27 years, Lorin Marsh has been inspiring designers and architects with its eclectic and ever-changing collection, which fills 12,500 square feet in New York City's D&D building (979 Third Avenue, 7th floor).

As both a manufacturer and importer, Lorin Marsh showcases bold and beautiful custom furniture, antiques, and home accessories from England, France, Italy, Egypt, Denmark, Belgium, Morocco, and beyond.

A cornucopia of styles, periods, and textures, the collection invariably stimulates visitors' imaginations because it's not limited by a single design philosophy or overwhelmed by passing trends. Lorin Marsh's openness to different media—including exotic woods, ceramics, metal, glass, porcelain, lacquer, goatskin, shagreen, marble, leather, iron—and innovative ways to combine and juxtapose them—further enlivens this refreshing environment.

Larger pieces include beds, tables—dining, side, end, cocktail, and game-chairs, consoles, and credenzas. Lorin Marsh accessories feature vases, candlesticks, boxes, urns, large and small bowls, desk and standing lamps, and decorative mirrors.

Among the treasures currently on display are an Empire Surtout de Salon cocktail table, the Biron armchair, a Mondrian-style chandelier, and a whitewashed Chanel armchair. As diverse as their designs, each piece reflects the beauty and quality that are Lorin Marsh trademarks.

# LORIN MARSH



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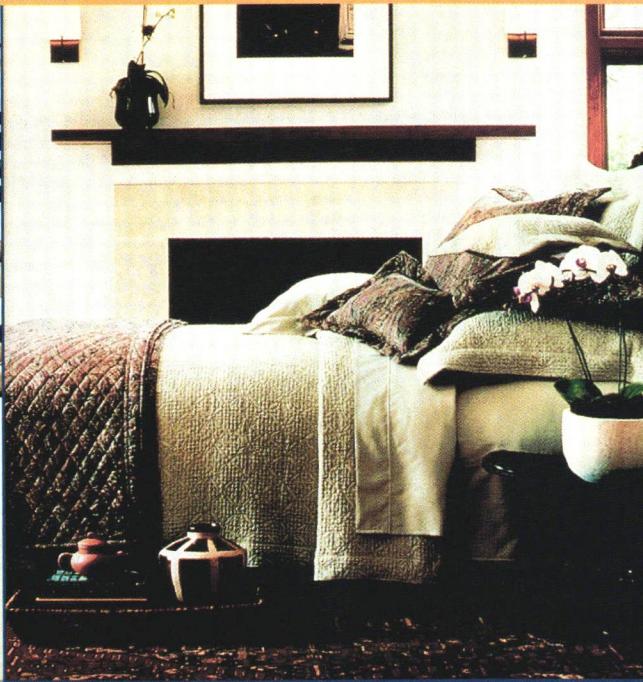
David Sutherland, Dallas/Houston, Tui Pranich & Associates, Miami, FL

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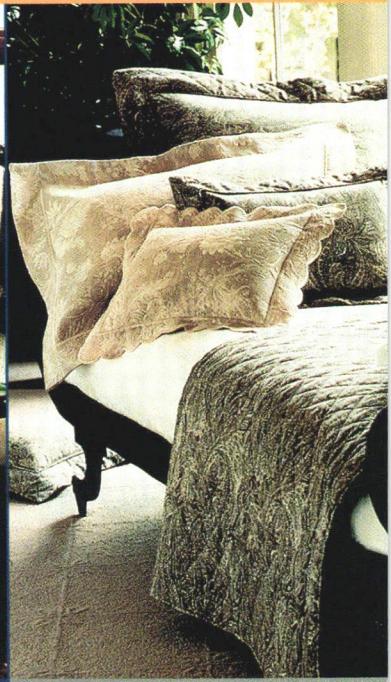
# Great Designs of the Century



Norwich, a richly woven paisley, is combined with Piano, the most luxurious sheet created by Peacock Alley.



Experience the intrigue and romance of an Arabian night with Kashmir Red, a sophisticated paisley in the most traditional of colors.



Transform the ordinary into the extraordinary with Kashmir Taupe, a refined paisley in seductive shades of taupe, sage and ecru.

*Peacock Alley*

Luxury linens surround their owners in comfort. They're the first pleasure upon awakening—and the last one enjoyed before sleep. And today more and more consumers believe they're an absolute necessity for the bedroom. Yet it wasn't always so. Peacock Alley, which has been in business for almost 30 years, was instrumental in promoting European sleep culture to America. In response to the growing market for luxury, the company began producing sophisticated linen products for bed and bath.

**Paisley** designs mark the newest high-thread-count collections from Peacock Alley, and they are quickly approaching classic status. Cast in rich reds and opulent beiges, the collections are at once soft and sophisticated, simple yet sleek. Intricate patterns of stylized flowers complement the clean, tailored lines of the ensembles.

Inspired by a 19th-century French document originally printed on wool challis, 100-percent-cotton **Kashmir** is available in traditional crimson as well as a more contemporary taupe paisley.

Silky-smooth **Norwich** is a traditional paisley in rich champagne tones. Flawless hemstitched details and superior finishing enhance its appeal. Norwich's ultra-luxurious 540-thread-count duvet and sham ensemble coordinates with **Piano**, the most sumptuous sheet Peacock Alley has ever created. Also available in champagne, yellow and dyed Piano is a 530-thread-count sateen sheet collection with hemstitched details.

Coming from the company that helped bring more bliss into American bedrooms, these paisley collections combine beauty, style, and value. Like all classics with modern flair, Peacock Alley paisleys are more than just fashionable: Thanks to quality fabrics and manufacturing, these sophisticated bedcoverings are luxurious and designed to last.



PICTURED: ALEXANDRA COTTON MATELASSE SERENADE QUILTED SOPRANO 100% EGYPTIAN COTTON SHEETS

PHOTOGRAPHY BY SCOTT MAYO

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# Great Designs of the Century



Drawing upon furniture tradition, this heirloom quality piece with carved overlays, applied mouldings, bun feet, and antique-looking hardware provides a timeless look with a Tuscan influence.



Even those who prefer more traditional designs easily embrace the clean, simple door design and minimal trim of this stylishly contemporary kitchen.

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The kitchen is an ideal gathering place for family and friends, so it should be comfortable and inviting, and at the same time define your own personal style. Wood-Mode has been creating timeless looks in fine custom cabinetry for almost 60 years and understands how important the look and feeling of your new kitchen is to you. Beginning with your inspiration and an impressive selection of styles and finishes, as well as decorative trim details and convenience options, a Wood-Mode design professional can plan a kitchen that transcends your imagination.

You may want to incorporate some of today's popular features that reflect the ambience of fine furniture. Many of them express design statements from around the globe and have been inspired by the past. Bun feet, English and French country pilasters, Louis Philippe classic arch drawer fronts, apothecary drawers, and antique hardware all reflect old-world elegance.

In contrast, some contemporary styles combine textured glass panels and sophisticated bow-front styling with brushed metallic laminate inserts and the warmth of wood, lending a softer touch to today's sleek styling. Welcome innovations, such as pull-out pantries, tilt-out bins, and chef's accessory systems, provide storage space for everything from groceries to utensils.

As you begin to visualize your new kitchen, take your inspiration to a Wood-Mode showroom, where a design professional can work with you through its completion.

To locate a Wood-Mode designer near you, call 1.800.635.7500 or visit their Web site at [www.wood-mode.com](http://www.wood-mode.com).



## What inspires you?

Perhaps it's a walk in an English garden. Whatever your inspiration, we understand how important the feeling of your new kitchen is to you.

Which is why when you visit a Wood-Mode design professional, they'll do everything possible to help you achieve the look you want.

For a free brochure and the showroom nearest you, call 800-635-7500 or visit us at [wood-mode.com](http://wood-mode.com).

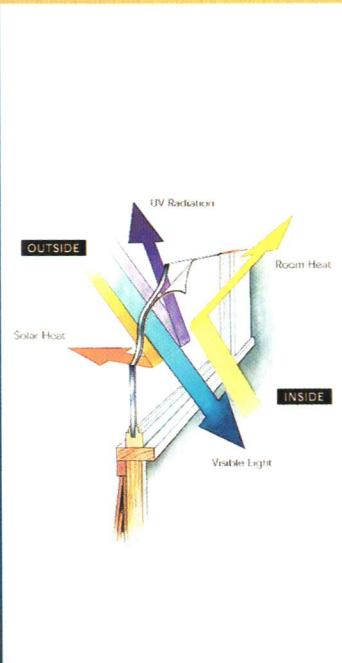
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# Great Designs of the Century



**MICHIGAN:** When interior designer Joseph A. Szymczak of Grand Rapids creates original furniture, custom upholstered pieces and floor coverings, he makes sure that damage and fading from the sun are kept to a minimum.



This illustration of VISTA Window Film demonstrates how solar control film screens out heat and ultraviolet rays while allowing glare-controlled sunlight to pass through a window.



**COLORADO:** Oversize glass windows dramatize the relationship between this house and its spectacular mountain surroundings. VISTA Window Film tamed the sun's glare, virtually eliminated UV light and helped conserve energy.



As glass is increasingly used in American homes, interior designers nationwide have come to depend on solar control window film to protect interiors and conserve energy. Why?

In blocking UV light from penetrating glass, window film helps protect valuable furnishings, woodwork, and art pieces from fading and maintains the home's pristine color schemes.

Further, energy conservation is a national challenge in which window film plays a significant role. Heat passes readily through glass, and approximately 50 percent of a home's utility bills are wasted by heat loss and gain through untreated glass. New energy-saving films, known as Low E (low emissivity), improve the thermal insulating value of a window, reducing heat loss in the winter and heat gain in the summer.

VISTA Window Film deals with each of the sun's electromagnetic bands in a predetermined manner to provide homeowners with customized features encompassing reflection and absorption of heat, control of light transmission, reduction of heat transfer and absorption of ultraviolet radiation. Virtually invisible when installed on the inside of the windows, VISTA Window Film is a high-tech laminate of polyester and metallized coatings bonded by distortion-free adhesives, blocking 99.9 percent of dangerous UV rays. And, VISTA is recommended by THE SKIN CANCER FOUNDATION as a device for protecting the skin.



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For over 50 years, the craftsmen of Rutt HandCrafted Cabinetry have perfected their trade in the Pennsylvania countryside—creating some of the most exquisite cabinets in the world. With furniture-quality wood and painstaking attention to detail, Rutt craftsmen build each one-of-a-kind piece by hand. It's this artisanal approach that gives every shelf, drawer, and cabinet so much character.

It all begins in the showroom. Rutt dealers are much more than salespeople; they are an essential part of the design process. They sit down with clients and discuss the personality of the home and how Rutt can bring it to life. This usually takes quite a few meetings, because the options are endless—and Rutt has created many styles so unique, they've been awarded design patents. To make sure the homeowner's vision is realized in exacting detail, most projects feature custom stains and finishes.

Equally as important as style is space. Rutt doesn't work around corners, but with them. Never sacrificing form for function, Rutt designers create custom drawers and hidden storage compartments to make the most of every square inch.

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HANDCRAFTED  
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## rhapsody in white



In his 1974 memoir, **Billy Baldwin** called a luminous bedroom by **Syrie Maugham** her "American masterpiece." In honor of these two legendary decorators, we have brought the room back to life

PHOTOGRAPHED BY WILLIAM WALDRON ■ PRODUCED BY JAMES SHEARRON



**Mrs. Tobin Clarke's  
famously white bedroom  
was on the third floor  
of a 1930 David Adler  
house in San Mateo, CA.  
Baldwin admired the  
vitality and romance of  
Maughan's signature  
all-white rooms.**



**"The fame of Mrs. Tobin Clarke's white bedroom had reached me long before I ever saw it"—Billy Baldwin**

THE MOMENT I STEPPED INTO the bedroom, I was in a fairy tale, my task to find and awaken the sleeping beauty. It was a very tall room, made even taller and airier by the large white bed, whose slender bedposts seemed to reach the ceiling—it looked as if the bars had been taken off a giant birdcage. The room was almost square and had an open, delicate, almost ephemeral quality, enhanced by the dreamy fragrance of white petunias blooming in profusion in the garden below. Since there was an adjoining dressing room for clothing, the bedroom's only real furniture consisted of the bed, with its white coverlet, a few chairs upholstered in white raw silk and arranged on a sculptured white wool rug, a low upholstered silk stool, and a comfortable large wooden bedside table, stripped and treated with glazed white paint. At the windows hung practically nonexistent curtains of unlined white voile. The color—and the only pattern—was in the wall covering, a contemporary Swedish rough linen just this side of white, crudely stenciled with a scroll design in quite a strong grass green. Only white flowers were allowed in the room, but they were, as in all of Syrie Maugham's rooms, extravagantly everywhere. —BILLY BALDWIN



A Baudelaire table, top left, from Niermann Weeks, NYC, echoes one that Maugham designed. ■ Ronald Jonas Interiors made the Exhibition armchair, previous page, and Odom chaise, above. Other custom pieces in our re-creation of Mrs. Tobin Clarke's bedroom include a table by Minic, a bed by Julia Gray, a rug by Beauvais Carpets, and wallpaper by Studio Printworks, NYC. Fabrics and trims are from Scalamandre. Sources, see back of book.



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# Architects imagine life without blueprints

**RICHARD MEIER** [NYC]

“My passion is making paintings and collages. If I couldn’t be an architect? I’d be a tennis player”

**GREG LYNN**

FORM [VENICE, CA]

“I have always been passionate about the history of geometry and its applications to biology, geology, physics, architecture, and art. Geometry and mathematics are where architecture and other disciplines can connect. If I weren’t an architect, I’d be a geometer, but, unfortunately, this job description no longer exists outside of the academy.”

**GALIA SOLOMONOFF**

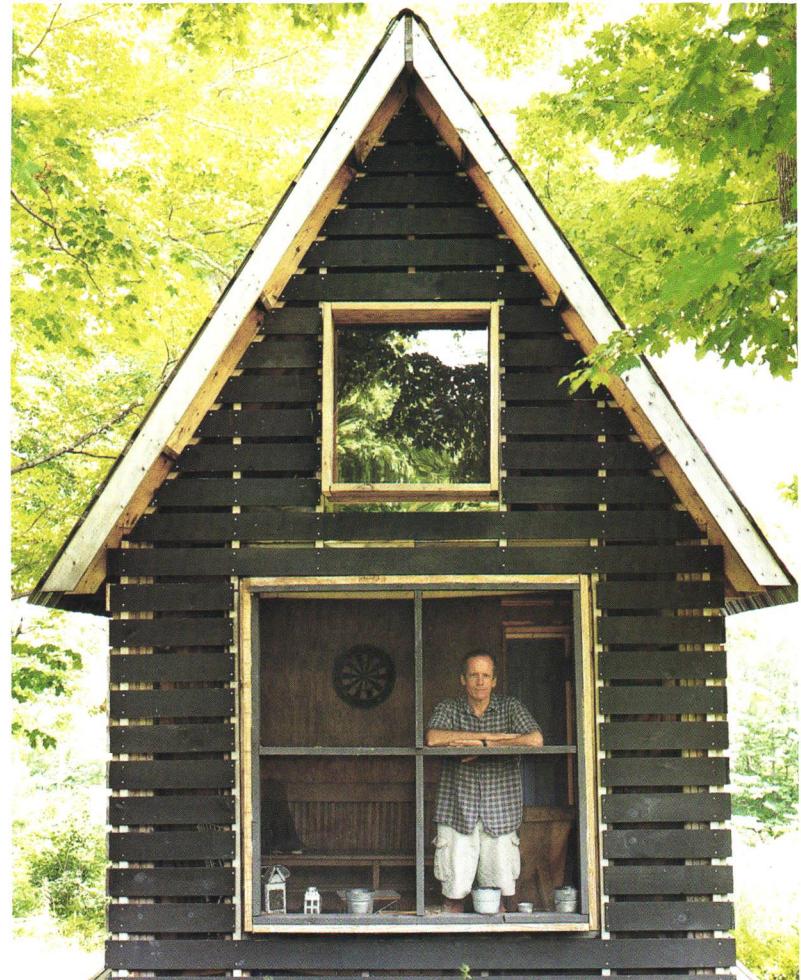
OPENOFFICE [NYC]

“What would I be doing if I were not an architect? At this point, thinking about not being an architect is a bit like thinking about not being a woman or not being South American. My persona, desire, libido are totally constructed around those things. They are all originators of my passions.”

**HENRY SMITH-MILLER**

SMITH-MILLER+HAWKINSON [NYC]

“My passion is the impossible pursuit of beauty: in music, the silences inherent in Glenn Gould’s renditions of Bach; in art, the pastels of Renoir; and in life, the perfect day. If I weren’t an architect, I’d want to be Glenn Gould”



**ROSS ANDERSON**

ANDERSON ARCHITECTS [NYC]

“I like to dig, to sweep, to cut things down, smooth things out, and move them around. I could see myself being a miner somewhere in Nevada, or maybe digging irrigation ditches in New Mexico.”

**FRANK GEHRY** [L.A.]

“My great passion is music. And if I weren’t an architect, I’d be a composer”

**MARWAN AL-SAYED**

[PHOENIX, AZ]

“Traveling is my passion and my addiction. It intoxicates me. It keeps me humble and in awe of what has been and what is. The urge to travel and explore runs deep in my blood. Perhaps my ancestors were nomads. If I weren’t an architect, I’d be a filmmaker. Film is the other medium that has the power to deliver magic into our unsuspecting minds and bodies.”

**DEBORAH BERKE** [NYC]

“I’m passionate about children, dogs, and gritty places—which is to say that I prefer Meat Cove, Nova Scotia, to Aspen, Colorado. I decided I wanted to be an architect when I was fourteen. If I had to choose another profession today, it would probably be in the arena of politics or social services. My politics are wildly liberal. I’d do something to help improve the lives of children and dogs.”

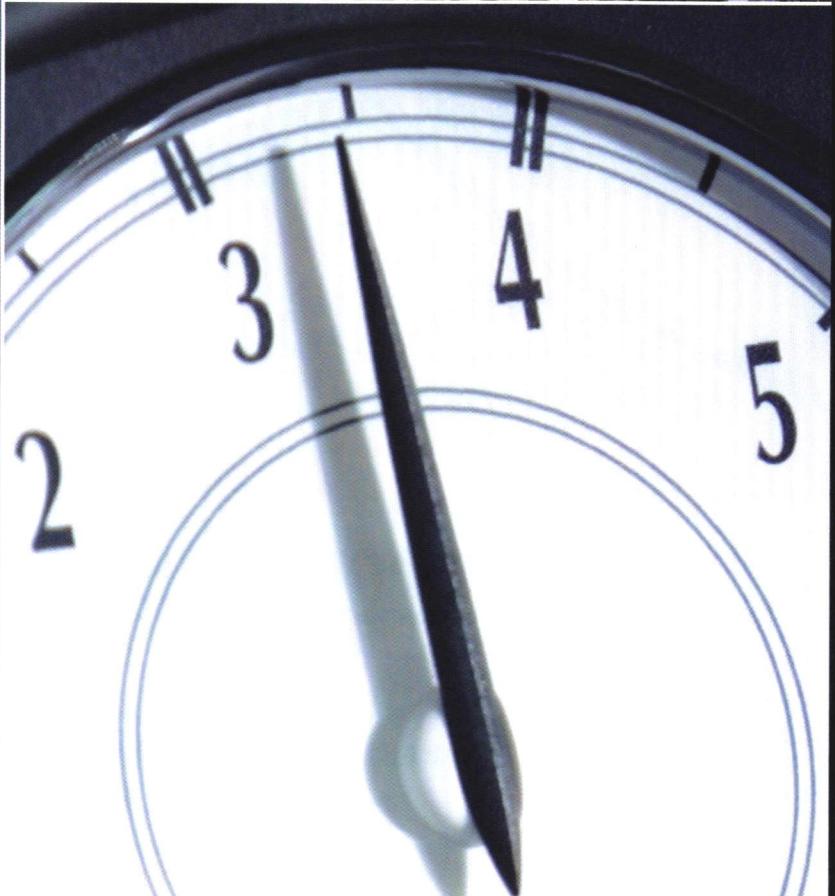
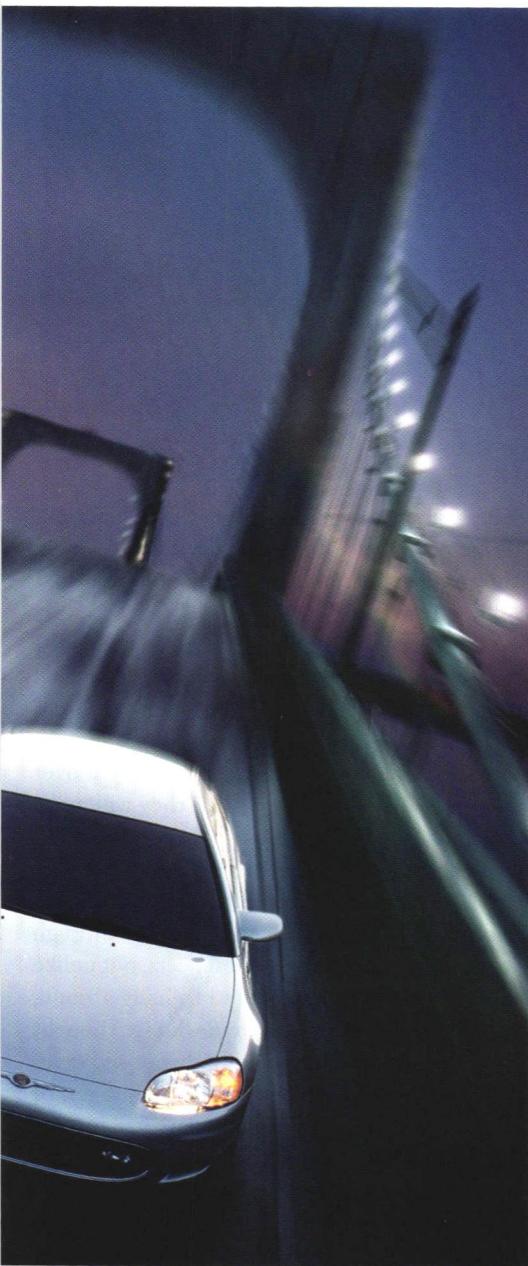


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Drive = Love



# the acquiring eye

Nothing bares the soul  
like the furnishings  
we buy for our rooms

by Joan Juliet Buck

One of the silliest things I ever did was to refuse a terra-cotta tureen that Elsa Peretti had attempted to give me in Spain. The color of earth when you imagine earth, it was curved like a wave about to turn, with a lid that rose to a twisted peak, and, inside, it was glazed. I wanted it so much that I turned it down with some wretched

**J**OAN JULIET BUCK is a journalist, a novelist, and, until last year, the editor in chief of French *Vogue*. Buck now resides in Santa Fe, NM, where she is finishing her first play.

excuse about how it might break in my suitcase. Principally, I was afraid that I could never cook anything good enough to serve in it, and that someone would chip it.

They have chipped other things instead. I think often of the tureen; it's a whole portion of unlived life.

Objects for the home are infinitely seductive. You don't have to wear them, pull them over your head, or zip them up, but they will make you look better if you choose them right. They are the grown-up versions of shoes: you can have 300 pairs of shoes, but you can have, and almost use, a million objects. We all go through stages of desire for different objects, but unlike love affairs, the objects tend to hang around, signaling who we've been and who we thought we were. They come to embody our old delusions. Which is why they are the first targets of decorators, who tend to hate personal history as much as fashion designers hate fat. Decorators are there to give us new delusions.

Objects speak; the mission of trends is to shut them up, allow them only to utter, "I'm cool," "I'm hip," "I'm today," or that old standby "I'm expensive." The worst thing that objects can say is "I was popular," "I used to be cool," "I was hip ten years ago," or "Cock-

tail hour is my favorite time of day." One glimpse of a well-appointed bar tray with ice tongs and little silver tumblers embossed with hearts and you know what the person was doing in 1978. □



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"Where'd you get that?"



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## the acquiring eye

For the past three decades, objects have been chosen to speak of money or intellect. French *Vogue*, before my time, ran a piece on writer Marguerite Duras that was only photos of the objects in her place at Trouville-Sur-Mer. None of them were remarkable; it was almost generic writer-lady-by-the-sea stuff (think Marguerite Yourcenar), but the teapot and the books looked wonderfully hermetic and composed in the cold afternoon shaft of light bisecting them. Teapots and books will do that, just as rough-hewn, unglazed pottery will signal a mystical bent, and cracks, out of context, can be stunning. Lunching at Jean-Louis Dumas's apartment one day, I expected to see the food arrive on Hermès plates decorated with horses or exotic birds; the man, after all, owns Hermès. The appearance of chipped, rough old Gien—not Creil, not Limoges, but uneven, thick, cream-colored plates and worn pewter knives and forks—told me that here was someone with standards higher than his own marketing, someone who didn't believe his press, who existed.

Of course, I ran out to the flea market to try to find plates as simple and authentic and battered as his.

Objects can be dreadful giveaways. A New Age poet living in an adobe retreat will, if she serves lunch on Herend, signal herself as the former wife of an investment banker. Bright orange matted rugs with blue patterns and a sticky patina signal time

HOPPING FOR THINGS for the home can be dangerous. We all know by now that art can be dangerous; but so can furniture. There's a semiattractive Indian coffee table that first surfaced at Conran's and then multiplied like a virus. You know the one: it's got fat legs and bits of iron to brace them, and, depending on its size, it's either said to be a table

## Unlike love affairs, the objects in our life hang around signaling who we've been, who we thought we were

misspent, probably stoned, in a souk in Marrakech. Living rooms decorated with baskets in which are heaped massive pieces of ethnic silver jewelry tend to be red flags about narcissism, even more telling than multiple photographs in silver frames of the owner with luminaries. Ruffled lampshades and stuffed toys highlight certain areas of arrested development, and African masks tend to signal those who wish they could afford abstract expressionists but can't.

or a bed from an inn. It has so proliferated as to attain the status once accorded shag carpeting. I don't know how to get rid of mine; it sleeps four.

The truly coherent, the artists of the home, are those people who know what they want and never succumb to the delusion that they will be entertaining 20 people with multiple dishes on a lawn in the country, and therefore have never bought 60 pieces of thick blue-and-white-spattered china from Grace's Market, when they thought

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they were only going out for arugula. They don't order a petit point rug with fleurs-de-lis to put in a Chinese bedroom. They stick to the same candlesticks with Ionic capitals, and they take their Christmas decorations down early. They do not indulge every whim of their multiple personalities; in fact, they may not have multiple personalities at all, which would explain minimalism. The truly coherent have a vision and follow it, and once their visions have been seen in magazines such as this one they become trends. Trends replace embarrassing personal messages with a collective, expensive white noise.

**T**HE CURRENT TREND is muted and must be overscaled, because muted and mini is simply mousy. Christian Liaigre's spindly but stable lamps, taupe sofas, and dark wenge wood tables are so muted as to be heroically mute, and the person who has best understood this style is Karl Lagerfeld. Lagerfeld periodically redoers his universe on a scale unknown

even to rich mortals—from Art Deco to high-tech to Dix-huitième Siècle to Venetian Palazzo to Viennese workshop. In his latest incarnation, he has done contemporary mute in stereo: his taupe sofas are 20 feet long, and multiple; above the sofas hang immense Ingo Maurer shades, like metal cheese bells, in a taupey muted silver that might be platinum. In the dining room, mirrors with a plain glow that could almost be taupe are hung horizontally, like sleeping sky. I asked him if he ever bought on impulse.

"Never," he said. "I have my vision, and the only time I buy something on impulse is if the thing I see is at home in my dreams."

For Lagerfeld, his new surroundings are his means of ending clutter, a way of incorporating the present. Four flat-screen TVs adorn the walls of one of his rooms. He likes the new Apple monitor—the one that looks like a Lucite picture frame. His pet, until it gave out, was the Japanese robot dog. Here and there are hand-hammered silvery vases that look more like gourds than crafts. I can sense Morris Graves

paintings looming, but I haven't told him. Nor have I told him that the emptiness in his newly redone rooms suggests a surreal quality and a longing for spiritual peace, and that his vision will get commodified through the mass production of the kinds of objects he would never allow past his front door.

I see the long future reach of Major Muted: the northern California electronically wired retreat of an Eames-like couple, with bare dark wood floors and a single dandelion in a hand-blown glass bottle. The style as lived, as created by Lagerfeld, is sophisticated, but among its clones and mutants I can see silver gourds, African stools, even wind chimes. The hand-hammered vases open the way for this; taupe and its relatives—moonbeam, dove gray, "greige"—make Icelandic sheep wool possible. When shopping on impulse right now, you are advised to keep soul in mind. Simplicity, perfection of form, usefulness, coherence. Thanks to Lagerfeld and Liaigre and horizontal mirrors, I may be ready for that tureen. Elsa? Hello, Elsa? 



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FOR THE WAY IT'S MADE.

# living on barbary lane

by Armistead Maupin

The author of *Tales of the City* brings an imagined house to life



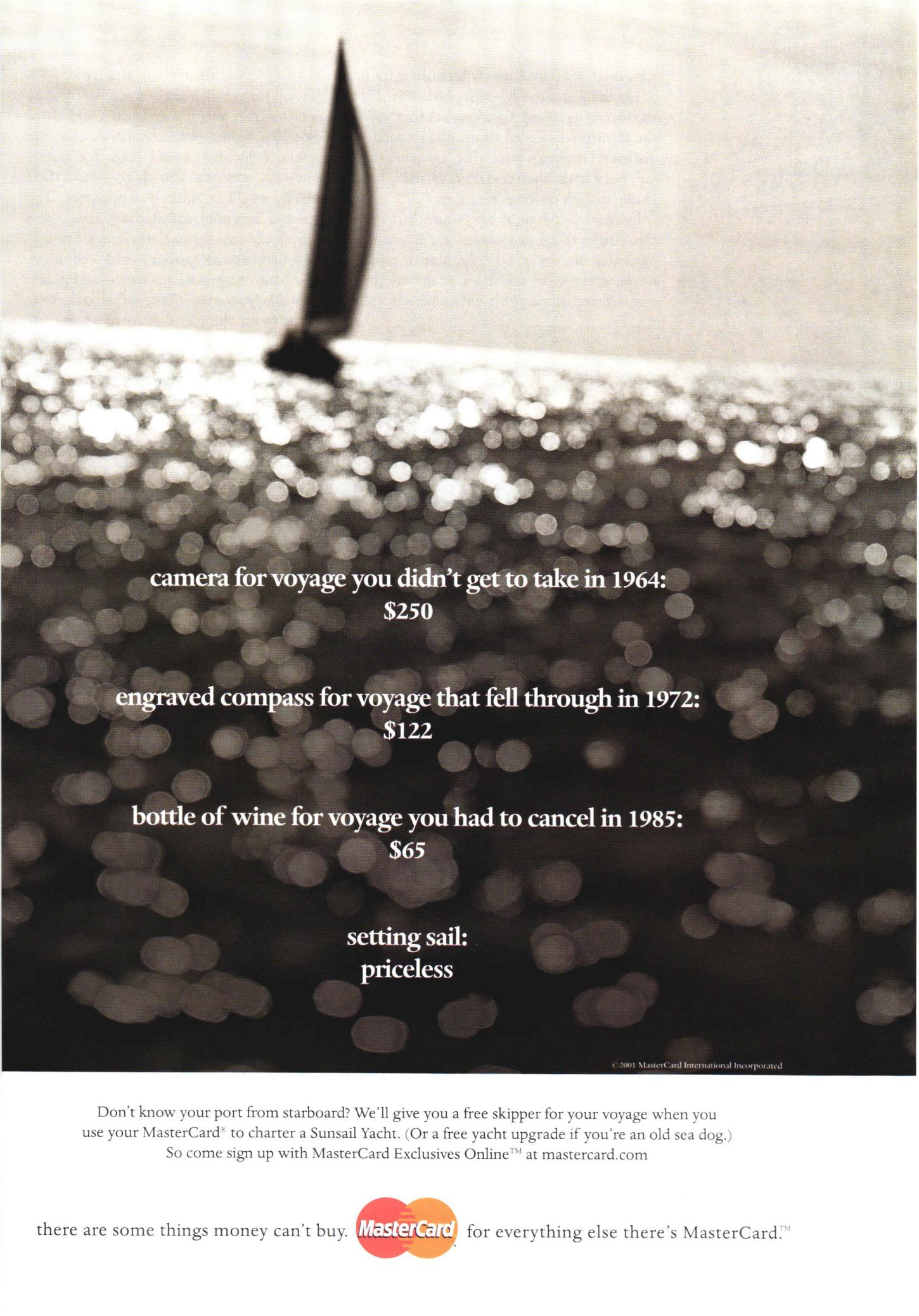
When I was 5, I asked Santa Claus for a dollhouse, a request that must have been hugely disquieting to my midcentury Southern parents. My fascination, however, lay not so much with dolls as with houses—in this case, a handsome, two-story manor with curtained windows and a grand staircase that suggested a rich array of storytelling possibilities. I'd previously been content to make do with cardboard

boxes from the Piggly Wiggly, but my first hands-on encounter with that house on Christmas morning only confirmed what I'd been missing. My head was already aswarm with mysterious visitors and secret passages and sinister footsteps in the hall.

As I grew older I learned how other storytellers had used houses in their work. I got lost in Poe's gilded palaces and Stevenson's smoky, black-timbered inns—to say nothing of the cliff-top mansions of Franklin W. Dixon. Awash in adolescent angst, I languished for weeks in Thomas Wolfe's run-down mountain boarding

house. And, of course, there was always Tara. An early and vigorous Confederate indoctrination had left me so vulnerable to Margaret Mitchell's high-flown creation that I felt a clear sense of ownership about the place. "I know it doesn't exist," I told my parents peevishly on our first trip to Atlanta, "but where would it be if it did?"

That wisteria-wound vision of Home held me in a choke hold until an assignment from the Associated Press brought me to San Francisco in the early '70s. At \$175 a month, my first apartment was a minor mirage: a rooftop studio on Russian Hill—a "pentshack," I told friends—with a dazzling view of Angel Island and the bay. Drunk on the romance of it, I planted daisies in wine barrels and christened the place Little Cat Feet, after Sandburg's poem about fog. I was further seduced when I learned that my new neighborhood had been home to Stevenson's widow before her ashes were sent to join his grave site on a Samoan mountaintop. And less than a block away, Jack Kerouac had tinkered with an

A black and white photograph of a sailboat on the water. The sun is low, creating a bright reflection on the water's surface and illuminating the sailboat's mast and sail.

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early draft of *On the Road* while crashing for six weeks in Neal Cassady's attic. Little Cat Feet was barely big enough for a bed, but that was all the furniture I needed to act upon a seminal discovery: the town was full of young men like me, lusty with liberation as they redesigned Home to their own specifications.

I walked a lot in those days—mostly to meet those other young men—so I lived in a state of perpetual discovery. Like the plot of a good novel, every twist and turn of my adopted city offered some fresh enticement to the

shingled place at the top of a rickety wooden stairway—much like the one on Macondray Lane. I would give it a lych-gate, and there would have to be a pentshack on the roof. My tenants, I decided, would cover the waterfront—gay, straight, and stray—while their landlady would be blithely gender-free. The address I invented—28 Barbary Lane—was deliberately oxymoronic; the city's Barbary Coast had been notorious for its hedonism, while “lane” suggested quaintness and peace. This unlikely marriage of the carnal to the cozy seemed to me the very essence of what made life in San Francisco so exquisite.

Some 18 years later, as filming began on the first *Tales of the City* miniseries, I walked onto a Los Angeles sound stage (once the site of Baby Jane Hudson's home) to find the physical incarnation of my storybook house. Seeing that weathered, three-story structure with its real grass and blooming azaleas, I felt rather like I'd felt on that long-ago Christmas morning. Only this time the dollhouse was life-size, capable of containing me completely. What a strange thrill it was to wander through rooms of my own imagination, identifying the lodgers from their belongings. There was Mona Ramsey's funky paisley bedspread and Mrs. Madrigal's pot plant and the little gold medal Michael Tolliver had won at the Jockey Shorts Dance Contest. Having built this place out of memories and dreams, I owned it more completely than I'd ever owned anything.

It was somehow fitting when that show enabled me to buy my first house in San Francisco. Just a cottage, really, and well across town from Russian Hill, but something about its cedar shingles and wooded hillside setting felt instantly familiar and beckoning. And that sensation of *déjà vu* has only grown stronger over the past eight years, thanks to the creative efforts of friends. Todd Hargis of Grateful Gardens has made the landscape truly Barbarian, replacing a tangle of ivy with tree ferns and angel's trumpets and a carpet of baby tears. Peter Good of Goodscapes built a fountain that Mrs. Madrigal would love. My contractor, Benjamin Shaw, crafted a wonderful lych-gate down front and a deck out back that features a Barbary Lane sign lifted from the movie set. Little by little, life has begun to imitate the art that had once imitated life, and now even nature seems in on the joke. Just yesterday morning, as I lay in bed pondering this essay, a new generation of wild parrots flew across town from Telegraph Hill to perch in the cypress tree outside my window.

I couldn't have made that up.



The Barbary Lane sign, top, from the TV miniseries of *Tales of the City* resides in Maupin's garden, signalling how closely intertwined fact and fiction have become. ■ The lion's head fountain, above, is from a Paris flea market.

imagination. Even the fog, with its odd ability to erase something one moment and italicize it the next, seemed intent upon storytelling. And who wouldn't be intrigued by San Francisco's labyrinth of lanes and stairways? Too steep for cars but officially on the map, these “streets” often led to hidden enclaves where residents were happy to haul in their groceries—indeed, their heaviest furniture—on foot. The gardens there seemed almost supernatural, lush with tree ferns and angel's trumpets and rolling green drifts of baby tears. And that screeching you could hear over on Telegraph Hill was the gossip of wild parrots, second-generation renegades whose parents had escaped the captivity of cages. In this New Age Eden, even the birds had been liberated.

All of this inevitably colored my work. Well before I began *Tales of the City* in 1976, I knew how my fictional house would look: an old

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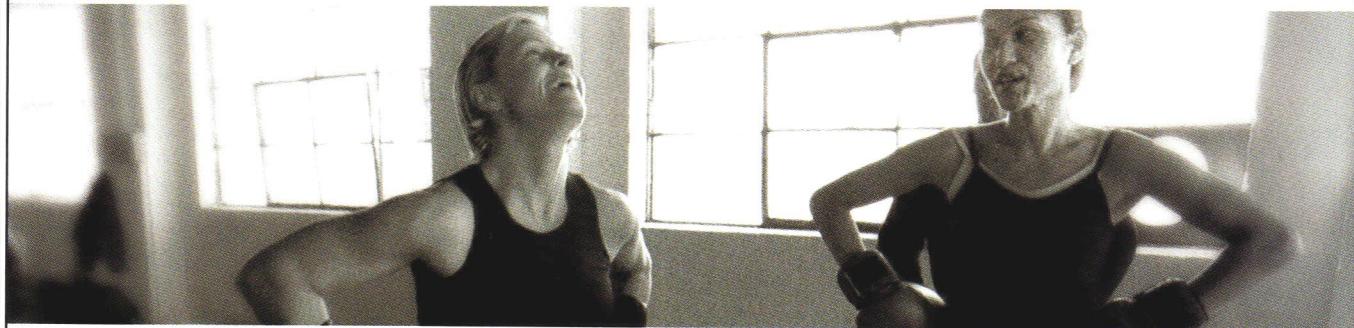
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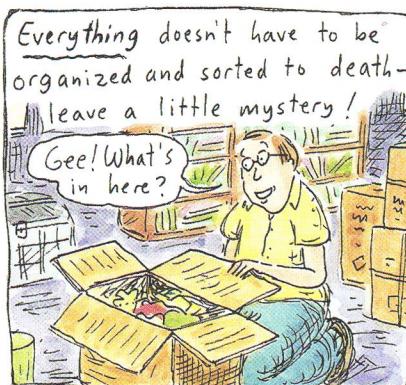
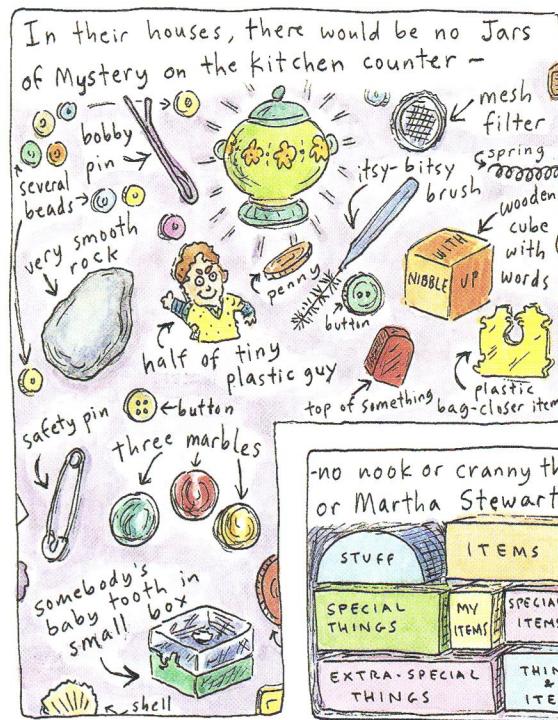
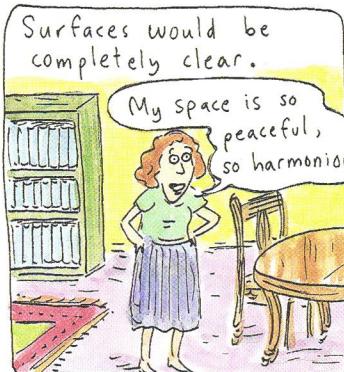
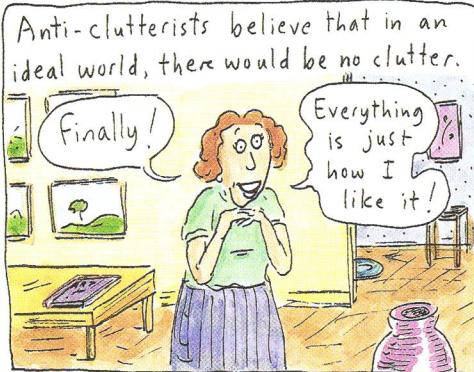
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# THE ARTS

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ANDRÉ PREVIN urges us to make music, not just listen to it. JAMES BILLINGTON, OLGA ROSTROPOVICH, HÉLÈNE ARNAULT, and others fill their homes with song, while choreographer PAUL TAYLOR fills his garden with dancers. RICHARD HOWARD stuffs his apartment with books. Novelist PAULA FOX gazes at stars.



#### 1955 • Stay Tuned

The baby boom, the economy, and technological development were in full swing, and all conspired to bring the arts home. **Richard Rutledge's** familial image reflects the enormous cultural change. Electronic keyboards, tape recorders, portable TVs, and phonographs delivered music, dance, theater, and film as never before. Dad is, presumably, still at the office. Notice that it's perfectly manicured Mom who is fully plugged in, while Sonny struggles with the bugle.

# know the score

If you read music a little, composer-conductor André Previn says, your world will open up



by Katrine Ames

And yet in the course of just a few decades, *Homo sapiens* has gone from being a creator of music at home to a consumer of it. The musical center of the American house has shifted from the piano to the CD player. One who regrets the change is André Previn, a composer, conductor, and pianist (and owner of, among other honors, a knighthood and a slew of Grammys and Oscars). “I’m old enough so that when I wanted to learn the Beethoven symphonies, or the Mozart, or Brahms, or Schubert,” he says, “we had the four-hand piano arrangements at home. My father was an enthusiastic and terrible pianist who put his foot firmly on the pedal and that was it. And every night of my youth he would make me sight-read one of these things, at tempo. If I made a mistake, I had to catch up, fake it, do something. I went through all of the major symphonic repertoire that way, and I’m convinced that I learned more than I could have in years of listening to great recordings.”

Previn is a professional, but there’s an important lesson in his story for all of us amateurs. Music is a lingua franca, yet fewer and fewer of us know how to read it, particularly since music education has precipitously declined. “That’s a great shame,” Previn says. “You cannot go to school without voluntarily or involuntarily learning the beginnings of a language, and I think that music is a language which would do everybody a lot of good.” Just as with other languages, he suggests, you could “learn a little and then drop it. But if you like it, you could go on. If you learned to read basic music, it would unlock so many things. You could look at a piece of music and know what it was about, be interested in it. Then you could continue with it or say, ‘Well, this is all I need, all I want for myself, because I’m a dentist.’ That’s all right, too. But as long as music remains hieroglyphics, it’s going to be forbidding to a lot of people.” ▶

**Music may well be**, as Thomas Carlyle said, the speech of angels, but here on earth we have employed it for countless millennia. We carry within ourselves a great musical instrument, and though we may never know if our primitive ancestors sang around the fire, we do know, thanks to recent archaeological findings, that they were already fashioning complex flutes 53,000 years ago. We know that they were making music at home more than 20,000 years before their descendants painted magnificent menageries on the walls of caves in France, and roughly 52,750 years before anyone thought to make music in a concert hall.

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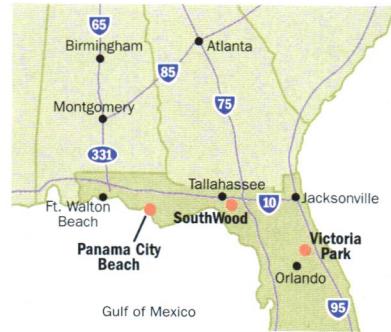


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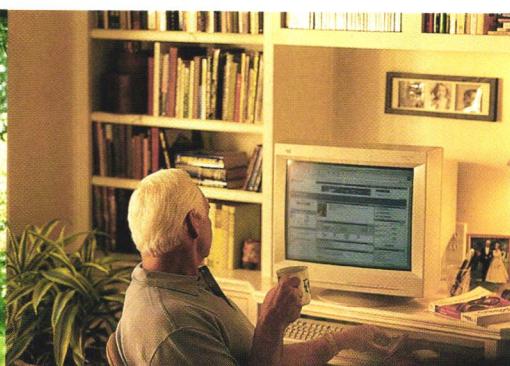
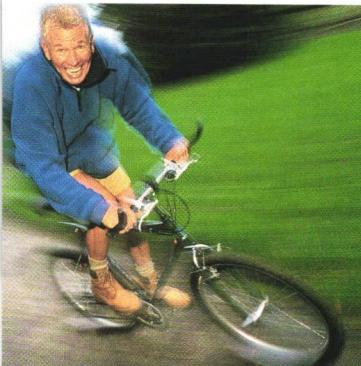


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## know the score

Even among those who do read music, Previn says, there's a problem. In contemporary society, "people hate not being good at something. If you want to sight-read through something, people say, 'I'm not up to that,' or, 'I've never been a good sight-reader.' So what?" He remembers listening to Leonard Bernstein and another pianist "trying to belt through a two-piano something," which wasn't simple, even for them, because it was a thorny contemporary piece. The other pianist, Previn recalls, "kept miscounting one bar. And the third time, Lenny clapped his hands and said, 'You ---- it up one more time and I'm going home!' They both laughed and then it got easier. It's not necessary for everything to be perfect, or admired."

Modern technology contributes to the problem by ensuring technically perfect records. During one Previn recording session, the chorus sang a note slightly flat, and there was no time to correct it. By speeding up the tape for that note, the engineers made the chorus sound as if it were on pitch. "I didn't know whether I should be grateful or

jump out the window," Previn says. "It sounds like I'm against records, and I'm not. Everything's available, everything's great. But when you put a record on, even if you don't like it, it's perfect. I think that must scare people off terribly. One reason why live music is better

'Gee, in that place where I have such trouble . . . , well, he's already listening, because he's seen someone and he's tried it himself. I think there is a big difference between hearing and listening, and I also think listening is something you can develop. You can learn to listen,

## There's a big difference between hearing and listening, and I think listening is something you can develop

than records is that they're people up there. Performers forget that audiences want to like it, so you're ahead before you ever start."

The pray-together-stay-together dictum has a musical analogue. If one person in a family plays music, Previn says, usually several people do. And, he points out, much of the music you can play at home was written for amateurs: "You have *fun*. If you grow up with the making, not just the listening, it breeds a whole generation of people who love music in a different way, a much more insightful way. If a young pianist can go hear a good pianist in a concert and say,

and it's not unpleasant. It's just such a pleasure to have music in the home."

That pleasure is firsthand and second generation. His 17-year-old son is a guitarist. "He's really good," Previn says, "though he spends, in my antiquated opinion, too much time playing rock. On those rare occasions when he's home, he'll come out and play for a while. I put down whatever I'm doing—I don't want him to know it—and I'm listening. It's beautiful. It's the idea that here is the next generation, my son, making music. Not for an audience, not for money, not for a good grade, just for the love of it."

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# sound

## Seven very different music lovers express their passion for the invisible art form

# stages



Tinterow sits in his country house at his copy of a 1720 English harpsichord. One is never enough, so he has a French instrument in his city apartment.

### Late Bloomer

by Gary Tinterow  
My father was a gifted professional violinist. Naturally, by the time I was 6 years old, all I wanted to do was play the violin. I did, though

**GARY TINTEROW** is Engelhard Curator of European Paintings at the Metropolitan Museum of Art, in New York.

not very well, and went on to play a variety of instruments, from piano at home to trumpet in my junior high school band. But when I left home for college I gave up music, and once I began to study art history I

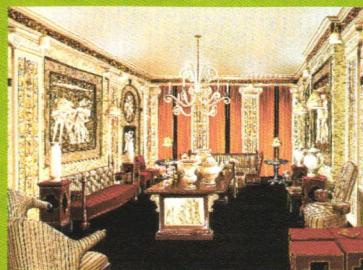
believed that I had found my true vocation. That belief was unshaken for nearly 30 years, until Lincoln's Birthday last year. I decided, for reasons I still do not fully understand, to get a harpsichord, an instrument that I had never played and knew nothing about. By the end of

the day I had a rented instrument in the back of my truck. By the end of the weekend I was in love. Not with that particular instrument, mind you—the quest for the perfect harpsichord leads inevitably to the costly realization that one needs several, since each has a distinct personality and range—but with the extraordinary sound and the music written to elicit its special qualities.

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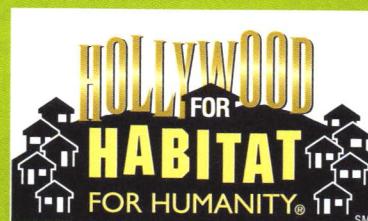
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## Mama Says

Hélène Mercier is a professional pianist who also has three young children. (In private life, she is Hélène Arnault, wife of Bernard Arnault, CEO of LVMH.) Her career keeps her on the road, but she's never away from home for more than 12 days. "Still, I feel guilty," she says. "It's hard, but it would be harder, I think, if I didn't play. You give something to people, you bring them joy, and they give back to you. It's very fulfilling." Her two older children, ages 9 and 6, are studying piano. "I listen very carefully to them," she says. "They enjoy it, but it takes work and discipline." As she well knows.

PHOTOGRAPH BY PIERRE PARADIS ■ PRODUCED BY CYNTHIA FRANK

rhythms that seem strikingly fresh and modern. The best part is that much of the repertoire was written for amateurs like me. While the harpsichord is painfully transparent, with no pedal to help you drown your mistakes or sloppy technique, and while real concentration and discipline are necessary to play even the simplest melody well, small means can nevertheless yield satisfying results. I will never be a true musician, unlike my father or my talented younger brother, but thanks to Mr. Purcell,

M. Couperin, and my superb teacher, Irina Rees, I can play for hours and love every minute of it. I hope to do so for the rest of my life.

## Mr. Piano Man

by Katrine Ames

The Philadelphia Orchestra's magnificent new concert hall at the Kimmel Center for the Performing Arts, which opens in December, is shaped like a cello. Even clad in scaffolding and dust, it is beautiful, and the eloquent shape seems somehow both inevitable and right. Music and architecture, twin passions of Rafael Viñoly, the Kimmel Center's designer, conjoin here. "A room is not a room, but an instrument," he says. "And the orchestra is right where the bridge of a cello would be."

Of course, the hall might work equally well in the shape of a violin, but, Viñoly says, "I used to play the cello, not the violin. So it's a cello." In fact, he says, "I used to play several instruments, but the piano is the one I love dearly." So dearly that he has even built a "piano house," a small, private performance space near his country house, and a remarkable soundproof room in his New York apartment so that he can play at any hour of the day without disturbing anyone. "I have pianos all over the place, including the office. I sort of collected them."

Making music—occasionally for others, but usually for himself—is, for Viñoly, "sort of a form of meditation, a way you can get into someone else's head and into yours. It's a great equalizer. It makes you humble, but gives you hope. Action and results are connected like nothing else. You've got to make it happen. The collaborative aspect is riveting. It is truly a superior form of language. More important, it's the only thing that takes you out of a routine, the things in which you feel trapped. It's completely true; you can't lie, or it sounds wrong."

The music gene is also present in some of Viñoly's children, now grown: one plays the piano, another the saxophone. Their father says, happily, "I play the piano on an obsessive level. They used to think I'm crazy, but they don't anymore."

## Hearing Voices

"I begin with two major disabilities," James H. Billington says. "I can't carry a tune, and I stopped piano lessons when I hit the black keys. No one could give me a satisfactory explanation

**RAFAEL VIÑOLY** is an architect. His current projects include the Boston Convention and Exhibition Center and Jazz at Lincoln Center, for Wynton Marsalis's New York-based jazz orchestra.

STORYSTONES





## On the Record

Oedipus, program director at the Boston alternative rock station WBCN, calls his 20,000 CDs (give or take) "the tools of my trade." But they're something more. Oedipus, a serious collector who has a separate "vinyl room" for LPs and 45s, surrounds himself with music, from the Sex Pistols to Mahler. "I listen to everything," he says. "There's only one TV in my house, but you can hear music in every room." Hacin + Associates designed the interior, including the handsome maple and glass CD cabinets. It's more than a storage space, Oedipus says, "it's linear art."

**PHOTOGRAPH**  
**BY THOMAS LOOF**  
**PRODUCED BY**  
**CAROLINE CUNNINGHAM**

about why there weren't the same number of black and white keys. I thought it was an irrational system. That was my rationale for stopping, but I got really proficient in C major."

Neither of these alleged disabilities has dampened a passion for music, which Billington indulged early by buying 78s and listening to *The Voice of Firestone* on the radio at home in suburban Philadelphia. "I loved [tenor] Richard Crooks, and I especially loved 'Yours Is My Heart Alone,'" he says. That Léhar chestnut is obviously still a favorite. "In the shower I sing tenor airs," Billington says. "I can sing 'Yours Is My Heart Alone' in seven or eight languages, including Swedish." (Ask him to demonstrate, and he cheerfully obliges. The melody is even recognizable.)

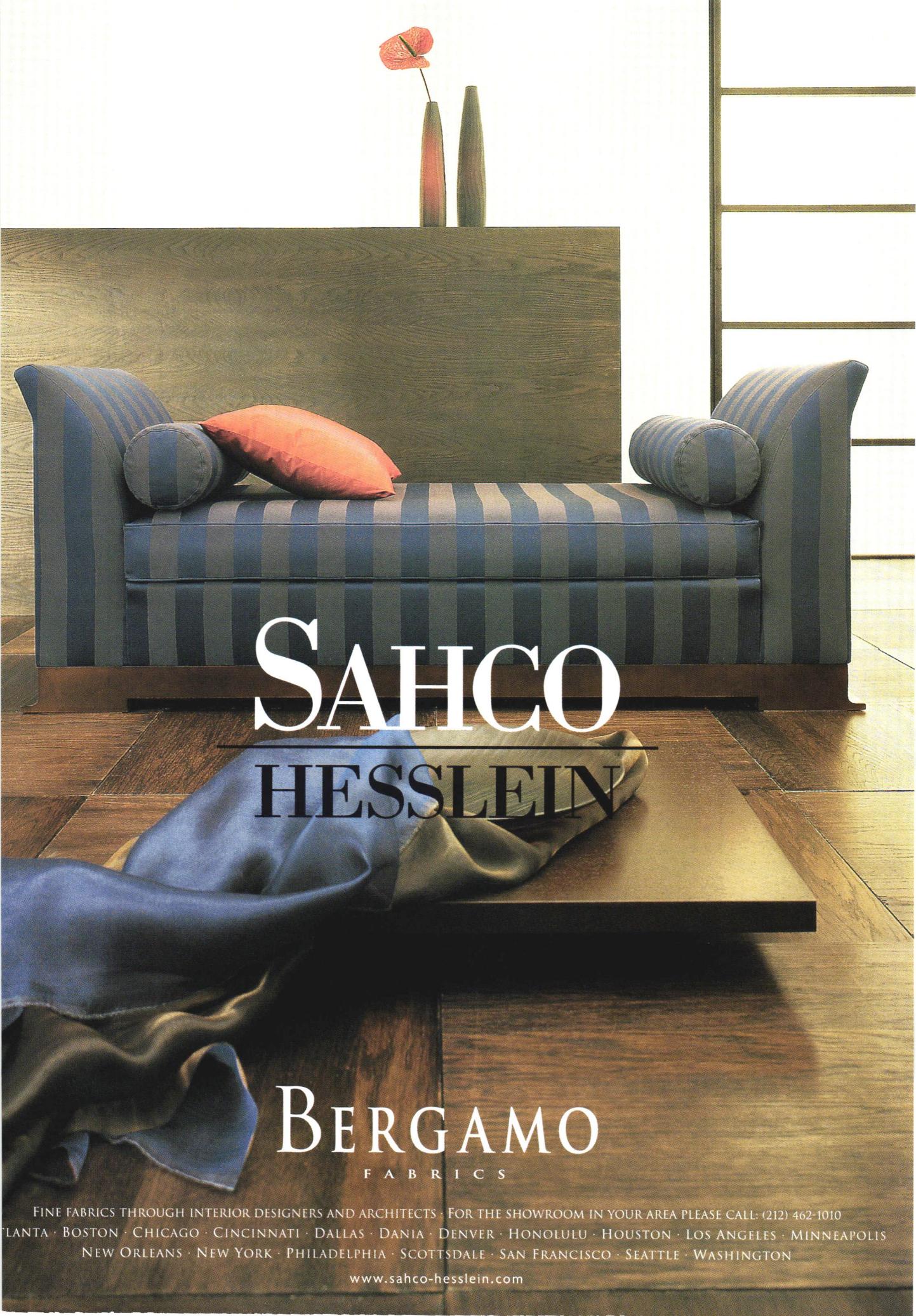
"I like a lot of variety, but I have a deep and abiding affection for the human voice," he says. "My great sustaining interest is in opera. I'm a sucker for coloratura pianissimi. In the '40s, I heard the Met and the Philadelphia La Scala—

**JAMES H. BILLINGTON** is the Librarian of Congress and a Russian scholar. His books include *The Icon and the Axe* (Knopf) and *Fire in the Minds of Men* (Transaction Publishers).

not exactly the Milanese version. From the time I was thirteen through college, I was a super at the Met, which used to come to Philadelphia regularly." One year a polio epidemic delayed the opening of school, and Billington got a job cataloguing books and music for a man who was married to Louise Learch, a soprano of the '20s and '30s. "She'd sit down at the piano and sing while we were cataloguing," Billington says, "and the experience of hearing that magnificent voice there! That was a real thrill."

"I arrange my trips to Europe around operas. I keep discovering fascinating pieces like Korngold's 1927 *Heliane*. It's gigantic, erotic music, Straussian mode. But Russian opera is my specialty. I've been bringing records back for forty years."

"I'm very opposed to background music—music in elevators or string quartets at parties. But for me, music in the home is quite essential. You can listen to it lying down. You can listen in a deep way. Your body relaxes. The Metropolitan



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Opera's Saturday matinee broadcasts are kind of a ritual: I lie down on the floor and stretch out."

Opera—specifically, music by Gaetano Donizetti, most famous for the mad scene in *Lucia di Lammermoor*—has also been known to tame the savage beast. Billington confesses that, to his wife's horror, he is "a type-A driver. But now I'm very into music in the car, and I have fifty-two tapes of Donizetti operas, ones you never heard of. I find my impulses are softened if I have one of them on." —K.A.

## Listen to Your Children

Jamie Bernstein Thomas can't remember a time when there wasn't music in the house. "There was *always* music," she says. "There were grown-ups and piano banging and cigarettes. That's what grown-ups did. But what interested me most was the harpsichord. In our living room we had two pianos, and for big parties that's where everyone was. But more often it was

more intimate, just close friends and family, and somehow it always devolved to the harpsichord. Anytime anything came up involving musical illustration, from Rolling Stones tunes to a Beethoven melody, my father would play it on the harpsichord. It sounded so silly!"

Saul Chaplin, Academy Award-winning songwriter and musical director, had a routine, Thomas says, that "my father loved to do, playing 'April Showers' first as Vivaldi would have written it, then as Bach would have, then as Mahler would have." The music, stylistically accurate at first, always turned into a vaudeville tune. "It sounded so silly and tinny, and it was such fun."

Music, in some form, must always be in the house, Thomas says. "Right now I have no piano, and radio station WQXR is

**JAMIE BERNSTEIN THOMAS** is a songwriter, host of the radio program *Music from Tanglewood*, and the oldest child of the late Leonard Bernstein.

my addiction. It's my second companion, like a dog, and it just has to be on." Music—granted, not classical—on the radio serves as a link between Thomas and her two "wildly musical" children, just as it once did for Thomas and her own parents. "For a while, my kids and I were listening to the oldies station in the car," she says, "and they learned that I had encyclopedic knowledge of that music." So did Leonard Bernstein, even if he didn't always get it right. "He loved the Supremes' 'You Keep Me Hangin' On,'" Thomas says. "He would play it, but he had it inside out. It drove me crazy—he saw the dominant as tonic. It was an auditory illusion."

Advances in audio technology let parents live in blissful silence while their children bombard themselves with sound, but Thomas regrets the resulting cultural isolationism. "One sad thing is the personal stereo, so you don't share music," she says. "There's much less sharing now. My daughter listens to CDs on headphones, so there's much less discussion about music than there was when I was growing up. I think I'll get her to start playing her CDs in the car. It's really good to know what your kids are listening to." —K.A. 

## A Sure Cure

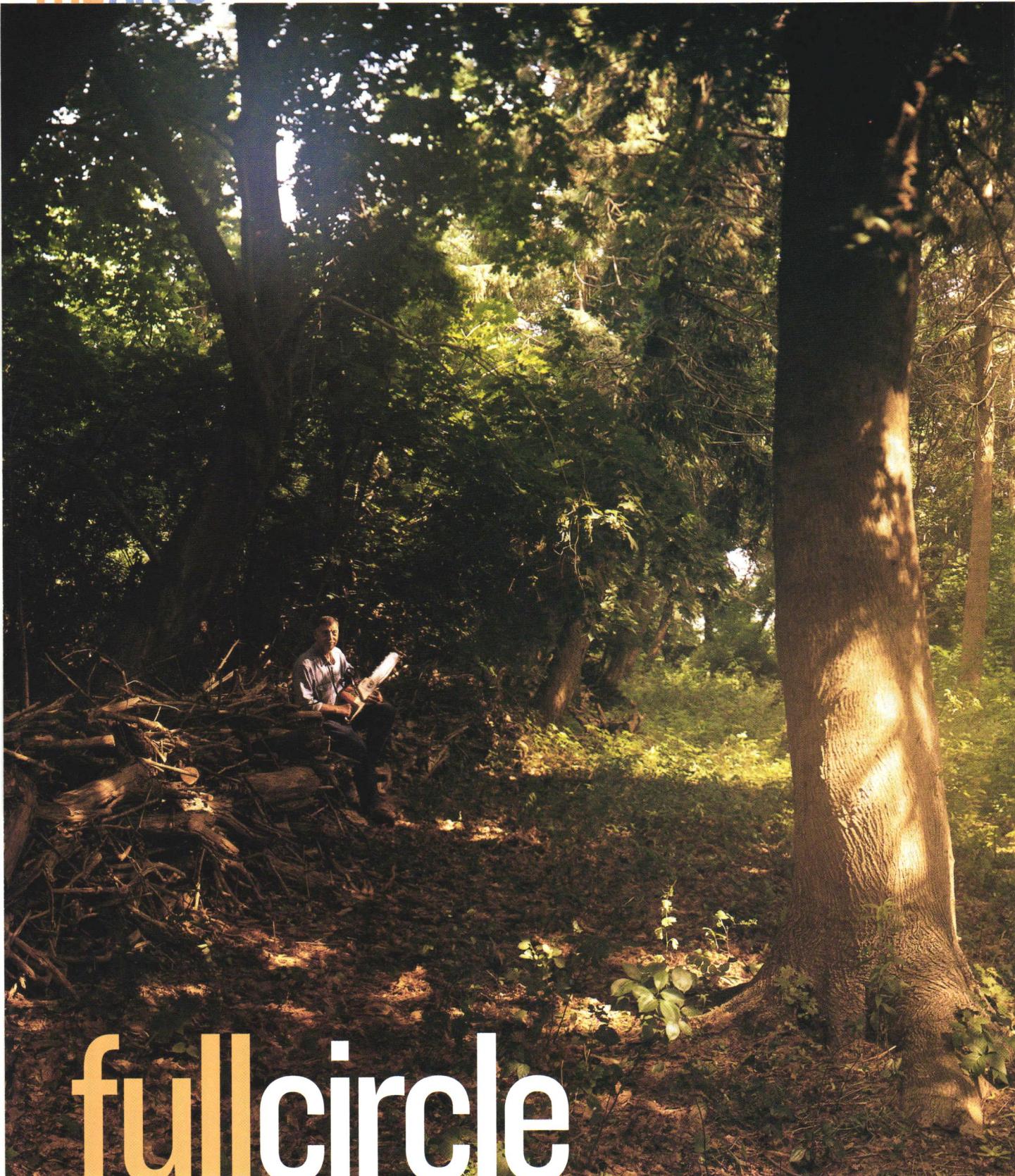
"I used to be a concert cellist," Olga Rostropovich says, "but I had to make a choice between family and the life of a musician. I'm an all-or-nothing person." The daughter of cellist-conductor Mstislav Rostropovich and opera singer Galina Vishnevskaya lives in New York with her husband, Olaf Guerrand-Hermès, and their sons. She still plays the piano for her own enjoyment and listens to music "all the time. It's like having an in-house psychiatrist who is always there and very cheap. You have a problem, you listen, and poof, it's gone."

PHOTOGRAPH BY FIROOZ ZAHEDI ■ PRODUCED BY CYNTHIA FRANK



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# fullcircle

**Paul Taylor restores  
ritual and romance to  
an old burial ground**

PAUL TAYLOR, legendary dancer and choreographer, is known for filling spaces. Here he contemplates one he has cleared. The project began when he found a Boy Scout campfire site in the haunted woods—rumored to be an old Indian burial ground—of his Long Island retreat. With his favorite garden tool, a chain



saw, he buzzed out the space. (For years, his neighbors knew him only by the 4 A.M. roar of his saw.) He then circled the hearth with 13 stumps, enough for a witch's coven. Poet Howard Moss used to read his poems here by moonlight, but that was five chain saws ago, back when Taylor was weaving the huge basket fence he

is sitting on. Now senior members of the Paul Taylor Dance Company, who love to hang out in the boss's woods and on his beach, materialize as the muses of modern dance. From left, they are Maureen Mansfield, Andy LeBeau, Patrick Corbin, Kristi Egtvedt, Richard Chen See, and Lisa Viola.



# in so many words

**A studio apartment is home to 50,000 treasured books** **by Richard Howard**

RICHARD HOWARD is a Pulitzer Prize-winning poet, award-winning translator, and noted critic. He teaches writing at Columbia University.

“You’re not to play with these—books aren’t toys!” The admonitory refrain was a legacy from my grandfather Isaac, who by the time of his death in 1926, three years before I was born, had accumulated an impressive library—one intended to impress—largely by catalog purchase from “specialist” booksellers, who also sold him, as I was to discover, manuscripts (Whitman, Eugene Field), autographs (presidents of the United States), and rather gentlemanly erotica (in most cases labeled “curious”), these latter specialties encased, indeed, in plain buckram envelopes. However, most of the library was not encased at all, of course, but bound in orderly, glistening, unscathed sets, as I soon learned to call (and not to touch) the collected and uniform editions of dead authors. Conrad had just made it into the big room with a coffered ceiling and a fireplace

large enough to roast the ox whose hides had been used to bind all of Meredith and not yet all of the not yet dead Kipling; for the most part, though, it was the long dead who were set up, like George Eliot and Heine. We were Jews, after all (hence the author of *Daniel Deronda* in green calf), and our other family language was German, which I recall hearing at the dinner table when an attentive only child was meant not to understand what was being said. As for what was being read, I would have to learn that for myself.

Forty-five years later I had sold the library—the autographs, the *curiosa*, the glorious leather sets unbroken still, even the abominably translated Jules Verne that had been the consolation of my Shaker Heights adolescence

**The poet and a painting of him in his habitat, by David Alexander**

PHOTOGRAPH BY MATTHEW HRANEK

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## in so many words

(Isaac long since dead and his strictures long since overlooked)—and entered upon my own rather different career of voluminous (sic) and multifarious acquisition. Books—the odd book, the even book, any book except the book *for show*—have become the principal physical, economic, and certainly intellectual feature of my home life ever since I escaped the austere splendors of those intimidatingly matched (and uninvaded)

other people's libraries, are stunted and dwarfish in comparison with the spectacular growth of my own. Because I live in a smallish studio apartment, the books preside: a tyranny unopposed.

At first came the gradual siege of the walls (within a few years a total conquest), encroaching on window frames, producing some inconvenience in the bathroom and some possibility of peril in the vicinity of the stove and the

**Books—the odd book, the even book, any book except the book for show—are the principal, physical, economic, and intellectual feature of my home life**

sets. I exist in a world of miscellaneous literary dismemberment, each item of which I can eventually remember, to the frequent stupefaction of visitors and even of friends. The books are used, or *might* be used: a plausible excuse for not letting any of the 50,000 go.

I make my living as a university professor and translator; I aspire to be a poet; and my grandfather, with some contempt, would have stigmatized me as a member of the *intelligenzia*; but beyond or beneath any of these identifications, invariably and inveterately I make my *life* as a reader. For that very reason, most of the books on my shelves, in all their adorable chaos—so different from the gleaming ranks of that impressively defended library—are still to be read. I keep acquiring them for the uses of my nominal professions (French books, works of criticism, matters having to do with history, biography, poetry, and the arts—the library of a man who believes his education is only now under way). Though my grandfather's taste for handsome bindings as conspicuous consumption was not inherited with the books themselves, my curiosity, my appetite, my *greed* for books has become so ingrained, so closely connected with my notions of mental health. This recurrent concupiscence of mine compels hours in bookstores and, nowadays, on the Web; and whatever its professional justification, who can say such cravings were not actually originally determined by that harsh grandfatherly interdict so many decades back?

Certainly my transactions with *other* libraries, those of institutions or even

kitchen sink. Also produced were comments on the “wallpaper”—it was not so much that books *do* furnish a room, but that the rooms thus furnished were suffocatingly distinguished, and such distinction was likely to crush me to death when screws pulled out of their sockets under the growing weight. *Then* there emerged the stacklike projections *from* the walls, not entirely steady outgrowths which make any human progress through the little place a rather serpentine affair. Pictures, of course, had to be hung *on top of the books*, an attractive arrangement, though making for a perversely vertical collage. And by now almost all horizontal surfaces have surrendered: sills, tabletops, floors beneath tables, ledges—why, the very computer on which I write is severely put in its place, wedged fast by the diaries of Virginia Woolf. If it weren't for a good-sized office at Columbia University, I don't know where I might find breathing space for the next few years, the next inevitable accessions.

“Weed out!” comes the compassionate watchword from friends, but I suspect I hear all too sharp an echo of that original grandfatherly command. The compulsion under which I labor, evidently, is to play fast and loose with ancestral rules, with domestic obligations. Sublime confusion awaits—*books to be read*, an unpunished vice, and certainly an unpublished virtue, that immobile activity whose consequences are crowding me out of house and home, though that, too, is what they are: my dream, my toy, my residence.



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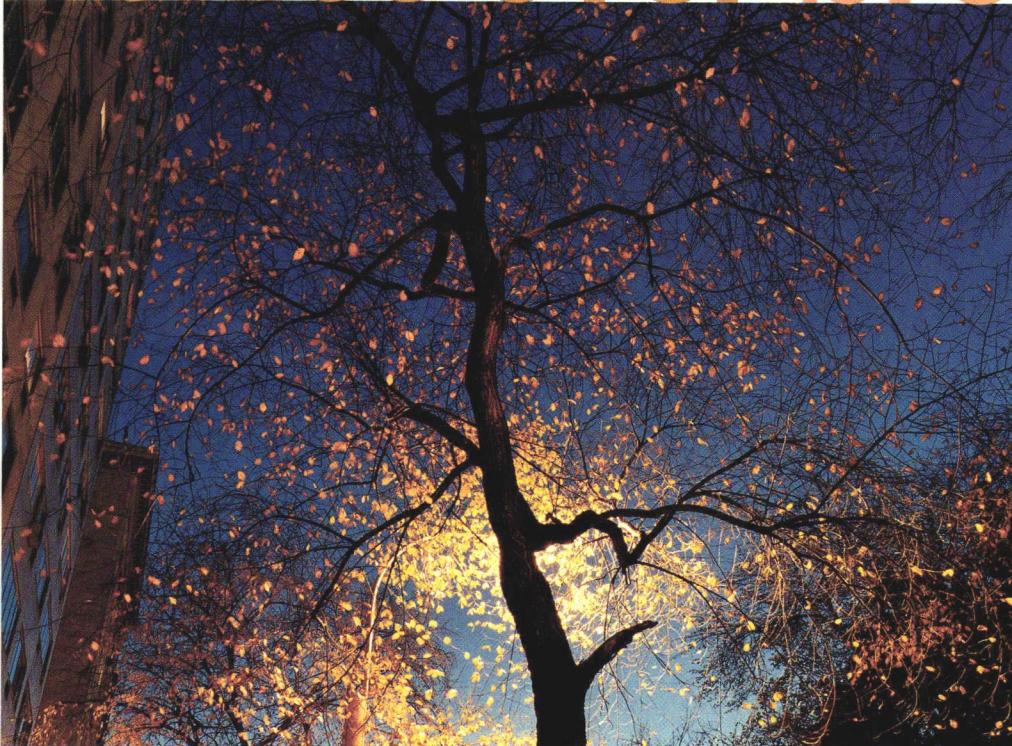
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A novelist cherishes her favorite view by Paula Fox

## skies over brooklyn



PAULA FOX is the author of 23 children's books and six novels, including *Desperate Characters* and *The Widow's Children*. Her most recent book is a memoir, *Borrowed Finery*.

The eye-teasing shapes of clouds—a donkey? a rose? a map of Australia?—give way to twilight and then the night sky. I can look up from the garden, a patch of ground I share with my neighbor, and see the moon wax and wane, stars, sometimes a planet.

All I need do is to open the shed door and look up past the branches of a cherry tree to the sky. As I drive home across the Brooklyn Bridge or emerge from a subway stop, I think how uncluttered with high buildings the space is between heaven and earth in Brooklyn.

The top floors of the brownstone house my husband and I live in bar a glimpse of the eastern part of the sky, as the crenellated wall that connects the four spires of an Episcopal church does to the south. The west and north are relatively visible. We have lived in this house for 31 years, from the days when a plot of land behind a house was called a yard, and a garden apartment was called a basement or a cellar. In 1970, we paid \$42,000 for our house. Recently, a larger house than ours on the same block sold for nearly a million dollars. My friend and neighbor next door said, "There goes the neighborhood!"

What was once a lot full of tall weeds, broken pieces of glass, and rusted tin cans behind our two houses has been transformed by decades of labor into a pleasing, graceful garden more than half-covered with mossy brick. As well as the cherry, there is a pear tree, its spring bloom giving it the look of a chandelier, forsythia and lilac bushes, perennials, annuals, terra-cotta pots for herbs and geraniums, and an evergreen that was a few inches tall when my neighbor and I bought it 30 years ago and now is about to exceed the height of the telephone pole in an adjacent yard.

One chilly evening four years ago, I went out the shed door for a breath of air. I glanced up at the northern sky. Something new had appeared.

It had an urgent, determined, clenched look. It was bluish white in color, a snowball hurled from some region other than the Earth. I had read in a recent newspaper article about a comet that could be seen with the naked eye, Hale-Bopp. It was it!

I ran to the phone in the kitchen and called my neighbors, who joined my husband and me in the garden. All of us stared up at the comet, which had last appeared over 4,000 years ago. It was not to appear again until 4377 A.D.

It looked stationary, yet at the point in its orbit where it was closest to the sun, it was traveling at almost 47,000 miles an hour. How can such a phenomenon appear motionless yet be moving at such an inconceivable speed?

When my husband and I went into the garden the next evening, the comet was in a slightly different place, an inch or two farther along in the sky, or so it seemed from where we stood. I thought of the Greek mathematician and physicist who had famously said, nearly 2,200 years ago, referring to the principle of the lever, which he was one of the first to understand: Give me a place to stand on and I can move the world.

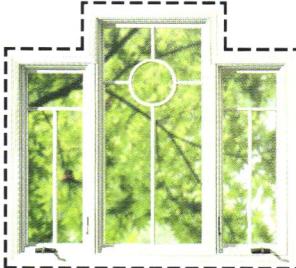
My husband said, "Be-Bopp."

PHOTOGRAPH BY LEN JENSHEL

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A CENTURY OF  
PASSIONS

# CHILDHOOD

Reading, writing, and decorating: chronicles of our early years

**MURRAY MOSS, ALEXA HAMPTON, LEE MINDEL, PAUL MATHIEU, and other design stars remember the houses they grew up in. Designer WILLIAM SOFIELD finally admits that mother knows best. JONATHAN LETHEM confesses to being a neat freak. NICHOLAS NIXON turns a loving but clear lens on his family.**

1951 □ **Lion King**

With postwar prosperity beginning to roar, the midcentury tyke in this **Herbert Matter** photograph seems blithely confident that Santa will deliver on his

Christmas wish list: a trio of tigers, perhaps, to go with the silky-maned beasts that have already arrived courtesy of Neiman Marcus. This

Mom and apple pie moment was also one of colorful modern design, reflected here in the child's Jean Prouv -like table and stools, in the holiday-perfect primary colors of red and green.



# the house I grew up in

For these budding design mavens, childhood happiness wa

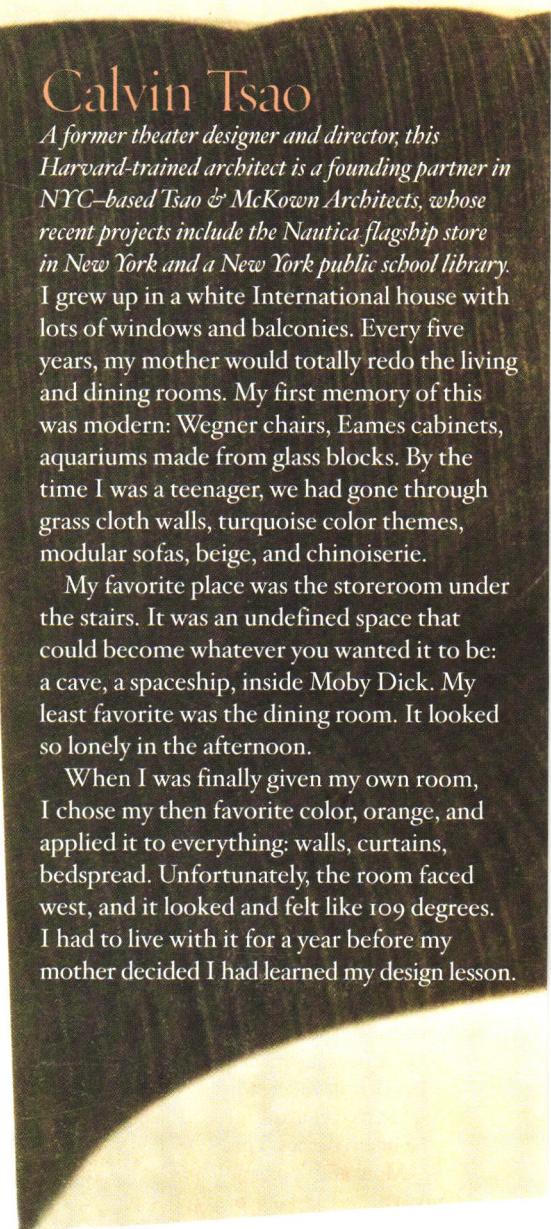
## Calvin Tsao

*A former theater designer and director, this Harvard-trained architect is a founding partner in NYC-based Tsao & McKown Architects, whose recent projects include the Nautica flagship store in New York and a New York public school library. I grew up in a white International house with lots of windows and balconies. Every five years, my mother would totally redo the living and dining rooms. My first memory of this was modern: Wegner chairs, Eames cabinets, aquariums made from glass blocks. By the time I was a teenager, we had gone through grass cloth walls, turquoise color themes, modular sofas, beige, and chinoiserie.*

*My favorite place was the storeroom under the stairs. It was an undefined space that could become whatever you wanted it to be: a cave, a spaceship, inside Moby Dick. My least favorite was the dining room. It looked so lonely in the afternoon.*

*When I was finally given my own room, I chose my then favorite color, orange, and applied it to everything: walls, curtains, bedspread. Unfortunately, the room faced west, and it looked and felt like 109 degrees. I had to live with it for a year before my mother decided I had learned my design lesson.*

Calvin Tsao, studious  
at 4, on the moss green  
mohair sofa that his  
mother designed for their  
Hong Kong living room



warm bed and a chic window treatment

PHOTOGRAPH: STEVE WISBAUER



# Lee F. Mindel

*This New York architect is a partner with Peter Shelton in Shelton, Mindel & Associates, the firm that designed the Polo Ralph Lauren headquarters in New York.*

Our house was grand-scale custom traditional: Thomas Jefferson meets the Jewish Cleavers. There were huge white columns out front. At the time, it was considered very chic. My father, who was a doctor, had a lot of custom features put in, like a built-in bar and a laundry chute. I remember my three sisters and me in our nighties, hiding behind the newel posts on the second-floor overlook of the two-story entry hall, awaiting the arrival of Eleanor Roosevelt. My parents were active in the founding of the state of Israel, and she was the keynote speaker at one of their fund-raising events. She came to see us at home first, and we served her tea in our gray-blue and light brown living room. The tea service matched the decor, of course. Just after the picture was taken, we were all hustled into a limousine. We heard the sounds of sirens and police cars, and my mother, who had a great sense of humor, said, "Mrs. Roosevelt, this is the first time I've had the cops in front of me."

Another memory was of the time our neighbors, who loved their Rosenthal china, had their tenth-anniversary party. Everybody felt obligated to bring a lavish gift. We went on a mission to steal their dishes (we were in cahoots with their maid), and we took them to Rosenthal to have them gift-wrapped. At the party, everyone oohed and aahed at such a lavish present, a 12-piece place setting of fine china. Little did they realize it was contraband. ▷

## CHILDHOOD

### Michael Simon

*A New York interior designer, he is known for his meticulously researched period decoration—in particular, eighteenth-century French style.*

By the time my parents moved into the city apartment on Rittenhouse Square in the heart of Philadelphia, my mother's taste was improving and my father's budget expanding. Mother must have been influenced by Melanie Kahane's work, as this home had a country-French feeling. The library had walls covered in gray

flannel, with pewter and crystal sconces flanking a white-painted Louis XV-style mantel, and built-in bookcases of limed pecky cypress.

Above the mantel was a portrait of my mother,

painted during her late teens, in an olive green taffeta evening gown. I spent hours playing the piano, a black grand. I also remember, in the living room, a furniture grouping comprised of a Lawson sofa, a pair of Louis XV-style fauteuils, and an Odom club chair, all upholstered in cream, olive, and pink.

I'll never forget returning from school the day JFK was assassinated and seeing my mother in the Odom chair, crying, unable to move, it seemed, for hours. Whenever I think of that room, that image comes to mind.

**From hula hoops to Houlès: decorator Michael Simon, above at age 4 with his mother and sister, started out in a Philadelphia suburb.**





# Come to your senses

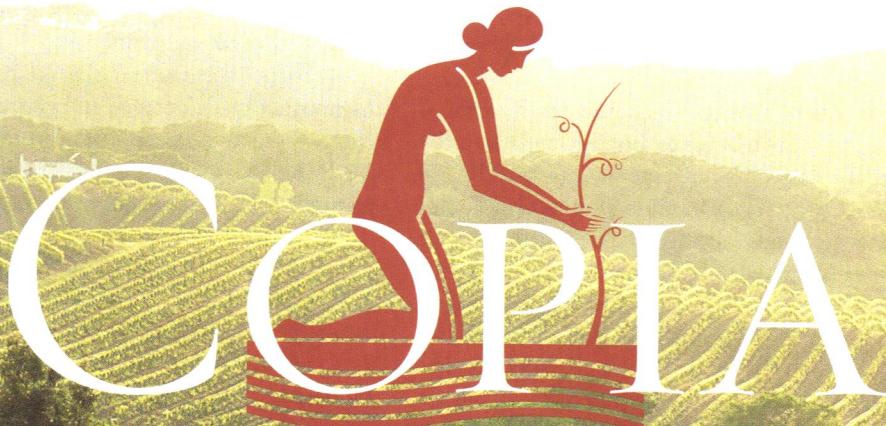
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## Alexa Hampton

*This designer is president of Mark Hampton Inc., the New York firm founded by her late father, whose clients included the White House. She has also designed a line of fabrics for Kravet.*

My family's apartment in New York changed as my father's and mother's tastes evolved. In the 1970s, when my father was David Hicks's New York associate, there were bold geometric patterns and plastic cube tables. Next came English country, with chintz and overstuffed upholstery. Finally, in the 1990s, came my favorite

incarnation. The living room was redone in ten shades of off-white, with hints of dark brown.

The family style became urban, eclectic, a mix of European and American.

When I was 13, I painted my room black. I had David Bowie posters all over the room, and a hanging Art Deco light fixture that was suspended over two low beds. The rug was a black-and-white David Hicks design. I thought I was being very cool. My parents got a kick out of it.

**Alexa Hampton, at age 6, left, in an heirloom chintz dress from the Indiana family of her father, the late Mark Hampton**



## Thomas Britt

*Born in Kansas City, MO, this venerable American decorator—now based in New York—is known for his glamorous high-style interiors.*

When my parents went to Dallas, that was my green light. I got two men who worked for my grandparents, and their helpers; and once my parents

got out of the driveway, I started knocking everything down. In those ten days that they were gone, I managed to get the whole house so torn up that there was no point of return. I loved the work of Van Day Truex and Billy Baldwin, and scoured my mother's magazines—*Vogue*, *Harper's Bazaar*, *House & Garden*, and *Flair*—for ideas. I made my room all white, with a shiny black floor, and covered a wall with black sunbursts on construction paper. For the master bedroom, I created a red box. Everything was red, even the ceiling, and I plastered the walls with Napoleonic battle scenes I had acquired in New Orleans. My father had a fit when he saw it. The dining room was white, with pilasters and Ionic capitals, and the kitchen dark gray, with espaliered lemon trees on the walls. All of this landed in *The Kansas City Times* and, I think, had something to do with my winning a scholarship to Parsons. Freedom. I was on the way.



**A teenage Thomas Britt, above, strikes a casually elegant pose in his Kansas City living room. "I was probably off to the country club," he says.**

## Simon Doonan

*This Englishman, known for his outré store windows, is creative director of Barneys New York and the author of Confessions of a Window Dresser.*

I grew up in a semidetached brick house in Reading, a dreary industrial town between London and Oxford. The house had 13 rooms and a fantastic view of Reading Gaol, where Oscar Wilde was imprisoned. Our home was filled with various lodgers, relatives, and livestock.

My mum really liked color. While our neighbors had ditsy wallpapers and mumsy net curtains, we had bold, color-blocked rooms: peacock blue, coral, tangerine. She painted all the north-facing rooms in warm oranges and yellows, and all the south-facing rooms were painted in

shades of blue and green. It was a 1950s decorating tip she got from *She* magazine.

My batty uncle made baskets to calm his nerves. My mother made pottery, and plastered the walls with Impressionist prints cut out of women's magazines. My dad made furniture out of orange boxes and painted it white. It was all very crafty.

My favorite room was our living room. It had catkin green walls, chocolate brown swivel chairs on groovy steel legs, a crazy-paving fireplace, and a hand-hooked rug made by the uncle with mental problems. The curtains were printed with giant Impressionist renderings of corn on the cob. My least favorite

room was my grandmother's. She was always cooking something evil-smelling while listening to church services on the radio. She had nasty mauve plaid linoleum. □



**Simon Doonan's house, left, in Reading, an English factory town, which also produced beer, biscuits, and Marianne Faithfull**

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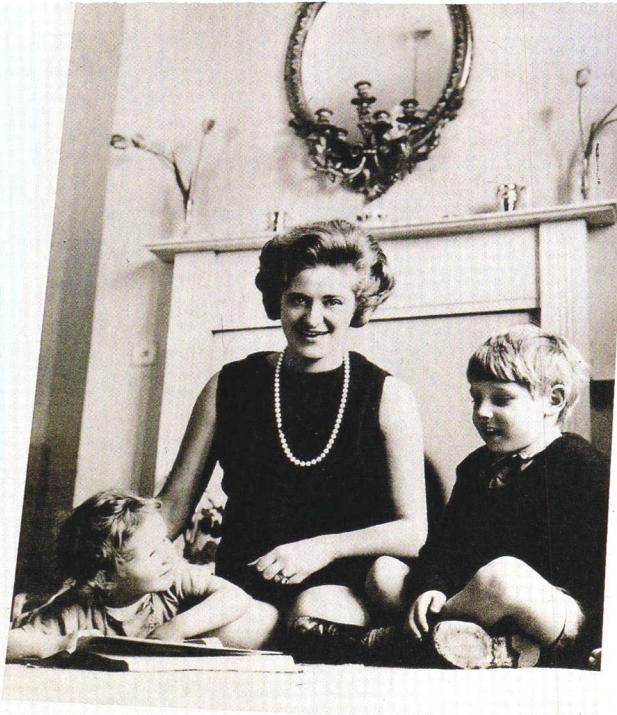
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## Kathryn Ireland

*Born in Chester, England, and now based in L.A. Her line of floral and paisley fabrics is a playful twist on Provençal style.*

We lived in London, in a large, airy flat overlooking the park. It was elegant and formal, with long corridors lined with books, and a grandfather clock and grand piano. My mother was the decorator in the family, but my sister and I had something to say. My mother's style was wonderfully traditional. I got to decorate my bedroom, and painted it pea green. It was very groovy. My best friend Cosima's mother, the Marchioness of Londonderry, also had a huge influence on me.

I loved her sense of color, the way she used yellow with

**Kathryn Ireland**  
at age 3, left, with  
her mother, Lillian,  
and older brother,  
Allister, in their  
London drawing room

turquoise. Her bedroom was furnished in a dark paisley print. She knew how to mix new with old, and imprinted me with color and design ideas that I now use in my fabric collections.

## John Pawson

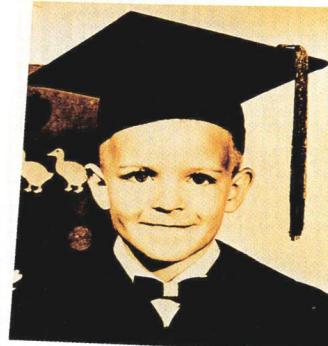
*This London architect, the king of minimalism, is currently designing a Cistercian monastery. He is coauthor of Living & Eating, to be published by Clarkson Potter next month.* I was born in Smith House, just outside Halifax, England, on May 6, 1949, with my four sisters and two Labradors just outside the door. The gardener's wife was there, too, although not the gardener, as he had fallen through a cold frame. Two domestic dramas in one day. The doctor arrived late, so I was delivered by the midwife. My father had bought the place in 1945. Most of the house dates from the sixteenth century. The house was set in orchards and rose gardens where John Wesley once preached and where, in summer, we used to have breakfast under the yellow laburnum tree. By the time I was born, houses had been built right up to the edge of my family's property, which gave me a ready supply of children to play with. Upstairs, my father partitioned the space so that each of his children could have a room. Whenever one left

home, a partition was removed. By the time all of them had left, my room was very big and virtually empty.

**Smith House, left,**  
John Pawson's  
family home, has  
a Norman arch  
incorporated  
into the 16th-  
century structure.



## Greg Jordan



**Greg Jordan has**  
worn many hats, from  
decorator's to retailer's.  
At age 6, above, he  
sports a kindergarten  
graduate's cap.

*Grounded in traditional design, his interiors are eclectic.* I grew up in Louisiana, on Restful Homes Road. My mother worked for an architect, and my dad was an engineer-contractor, so we were always renovating and redecorating. The house was a small painted-brick bungalow. I remember the day Mother came home with the colors—Stonebridge Gray for the brick, and Golden Maple for the shutters. My mother decorated my first room. I shared it with my brother. It had two wonderful spool beds, and they were always changing color. Once, they were glazed green. Later, the beds were painted and glazed bright red, with black-and-white houndstooth bedspreads. When I got my own room I packed all my stuff in boxes, labeled and sealed them, then moved them down the hall. I picked out some really cool gray-painted paneling and gray carpet, then went to summer camp. When I got back, the room was all installed. There was a chrome bed with a black vinyl bedcover. My mother had designed a space-age pendant light with chrome elliptical rings suspended around four light bulbs. That room was my haven. ▷

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## Dan Carithers

Known for his inventive traditional decor, this Atlanta-based decorator has been a consultant to Baker Furniture and has designed houses from Sun Valley, ID, to Carmel, CA.

We lived in Jefferson, Georgia—that's Jefferson Davis, not Thomas Jefferson. God-fearing, church, family barbecues: that's what it was all about. I have really fond memories. Our house was certainly not grand, but I have memories of its being quite large. The living room was covered in ivy-printed cotton, and the draperies had pink and green flowers. Our yard had every type of plant. There were apple trees, pecans, pears, figs, an entire row of crape myrtles, wisteria, and a small fishpond. I had a rope swing.

When I was a teenager I made a balsam wreath for the front door. I think the tassels were red wool. The local garden club had a contest, and the wreath won first place. There was an article on it in the local paper, *The Jackson Herald*.

Growing up in a town of 2,500 people, I knew that decorating was not on everybody's top agenda. I was walking to a different drummer, yet I had total support from Mom and Dad in whatever I did or attempted to do. My dad would have loved a four-star jock, but I never showed him a flower he didn't think was wonderful. There was an overwhelming sense of approval and love.



A young Dan Carithers won first prize in Jefferson, GA, ca. 1958 for the prettiest Christmas front door decorations in town, above.



## Mario Buatta

The decorator known as the Prince of Chintz has designed fabric and furniture, as well as *Swifty's* restaurant in Manhattan.

I started buying antiques at age 11. One of the first things I bought was a circa 1800 Sheraton writing box, pink paper lined, with inlay, secret compartments, and ink wells. I bought it for \$12, on a 50-cents-a-week layaway plan. My dad said, "Why do you want that old thing?" I said, "Dad, it has a sense of mystery to it." He told me I'd have to spray it for bugs, so I took it into the garage and sprayed it for three days. Twenty years ago I saw a similar one at the Winter Antiques Show for \$4,500, and I sent a note to my dad to tell him. He said, "You were a dope not to buy more." I still have the box. I guess it would go for \$12,000 to \$15,000 today.

"It was a typical Tudor: one door in front, one in back," jokes Buatta, above at age 5, of his home in Staten Island, NY.

## Murray Moss

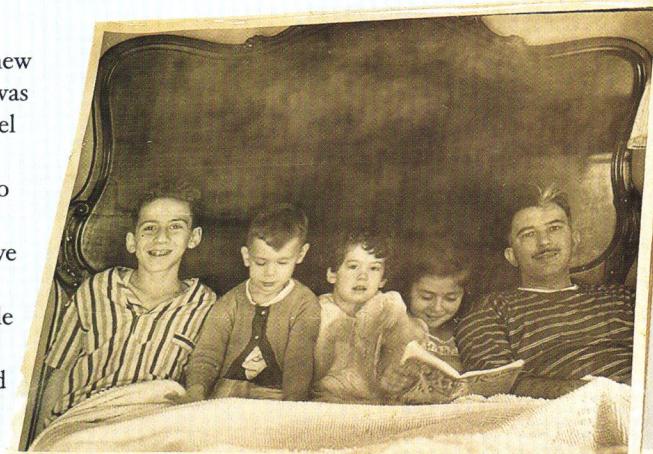
This influential retailer opened Moss, a store devoted to contemporary design, in 1994 in New York's SoHo.

In 1960, we moved to the suburbs of Lincolnwood, Illinois. My father was an electrical engineer and a pioneer of X-ray development, and he designed his new dream house to incorporate the new technology. It was a kind of utopian house. The bathrooms had no towel bars, only electric hand dryers (but in my mother's colors: pink, green, yellow, and light blue). We had no soap dishes; for sanitary reasons, my father installed Borax soap dispensers instead. In the dining room, we

had a large, foot-pedaled drinking fountain. One would leave the table to get a drink of water: this was considered very modern, and saved my mother washing all those extra

glasses. We had intercoms in all the rooms, including the bedrooms, so that we could communicate freely. My father played Muzak in all the rooms.

My parents hired a decorator, Robert Mellon, who ▷



The Moss kids at home in Chicago with their father, right, ca. 1952. Murray Moss, then 3, is second from left.

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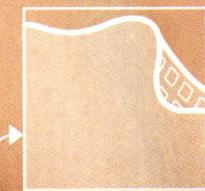
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## the house I grew up in

had to deal with these oddities. I remember he tried to hide the drinking fountain in the dining room by surrounding it with plastic kumquat trees in terracotta planters. We had very beautiful grass cloth wallpaper and real antiques: Buddha heads, Dutch still lifes, and a big bronze Ming temple bell in the entrance foyer. My favorite room was my sister Jean's bedroom. It had monkey-print wallpaper and rattan chains suspended from hooks in the ceiling, from which families of wooden monkeys swung. I loved my sister Jean and believed

that this room reflected her exotic, wild nature.

The decorator chose absolutely every single thing, including the candy in the candy dishes and the soap in the glass containers (for show only) that sat on the toilet tanks. My parents are now 93, and they still get the same candies to put in the candy dishes. Friends and family used to register with the decorator when they wanted to buy my parents a present, as Mellon had absolute approval on everything that came into the house.

I must admit, it did look really good.

## Paul Mathieu

*Based in Aix-en-Provence and New York. Mathieu's work is inspired by the textures, colors, and materials found in nature.*

We had a large stone house at the edge of a village in Beaujolais. The back of the house opened onto a beautiful orchard of pear trees arranged in long, low rows. After the flowers were gone, green glass bottles were attached to the fruit on the lower branches, so the pears would develop inside the bottles, which would later be filled with grappa.

When we moved to the country, our Florence Knoll chairs went immediately around the farm table, and the Louis XV chairs went around the Florence

**I remember the large pearwood armoire filled with fragrances, from beeswax to coffee**

Knoll table. Imagine a large room, with a high stone fireplace from floor to ceiling, opening onto a vegetable garden. This was our kitchen and family room, my favorite place. I remember the large pearwood Louis-Philippe armoire filled with fragrances ranging from beeswax to coffee and spices, and the fresh kitchen linens in the bottom drawer.

Through a French door that opened onto the courtyard, I could hear my dad carving in his atelier. My mother would be preparing one of her favorite recipes, and I'd be sitting in that Knoll chair with its original orange tweed.

One rule in the house was to love what we had. Nothing was ever done to impress, but just for inspiration and pleasure. We had limited material resources, but we were encouraged to be creative. Nothing ever took its place in our environment without being approved by everyone.

The house is not ours anymore, and sometimes when I am in the area I drive up on the surrounding hills to look at it. I don't do this with nostalgia or sadness, but more like a bird who knows that the beautiful nest where he learned to fly would be too small for him now, and that his wing would get stuck if he tried to get close to it again.

— BY INGRID ABRAMOVITCH  
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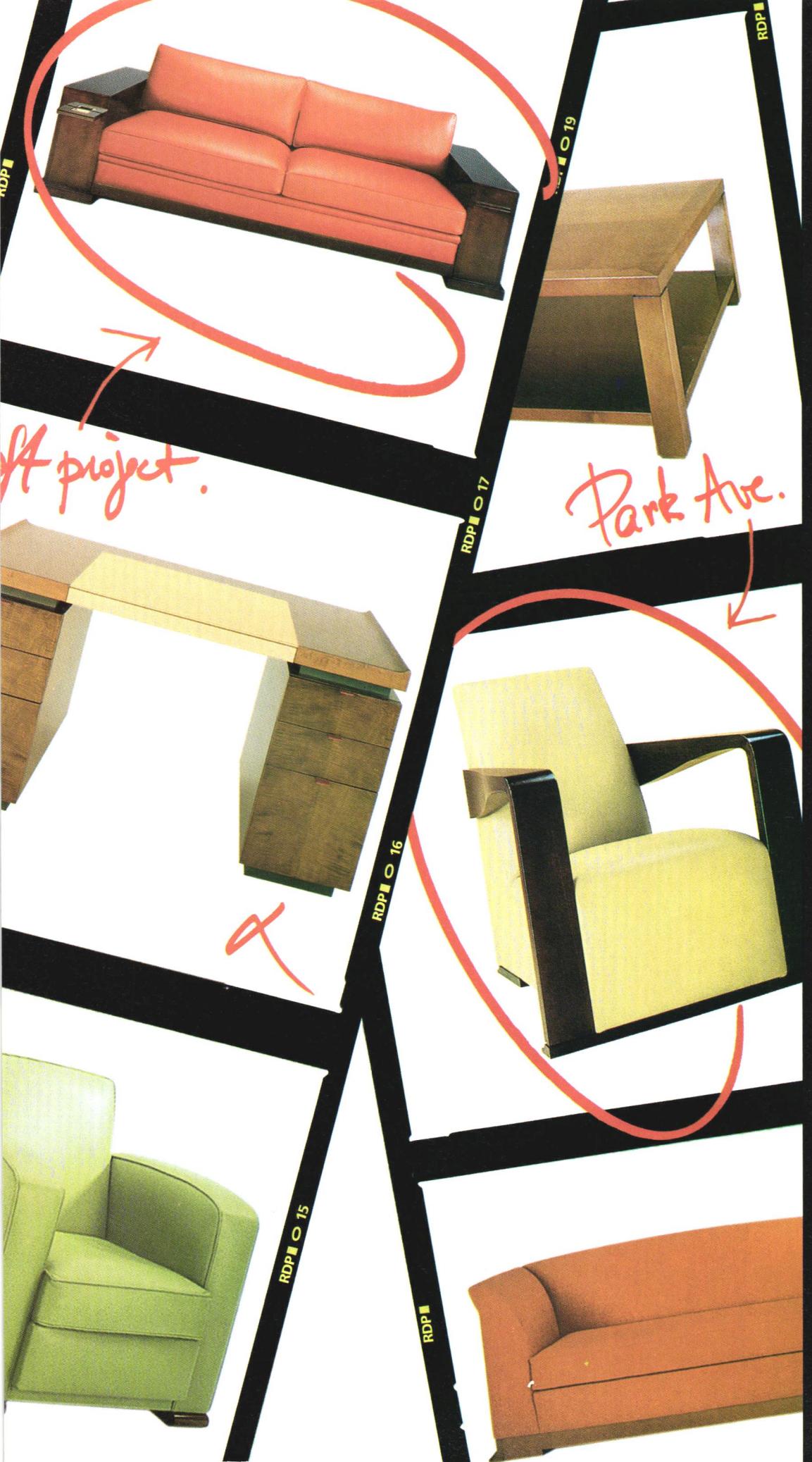
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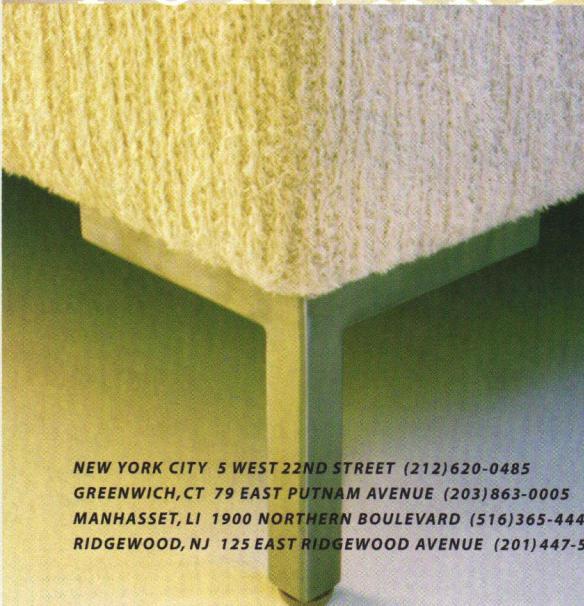


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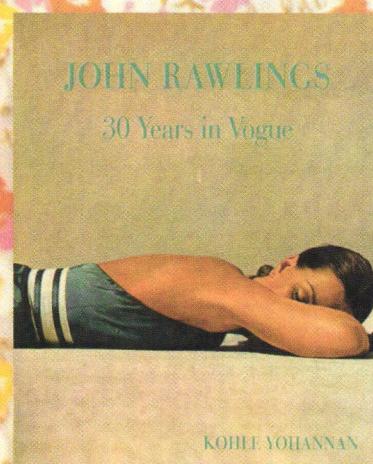
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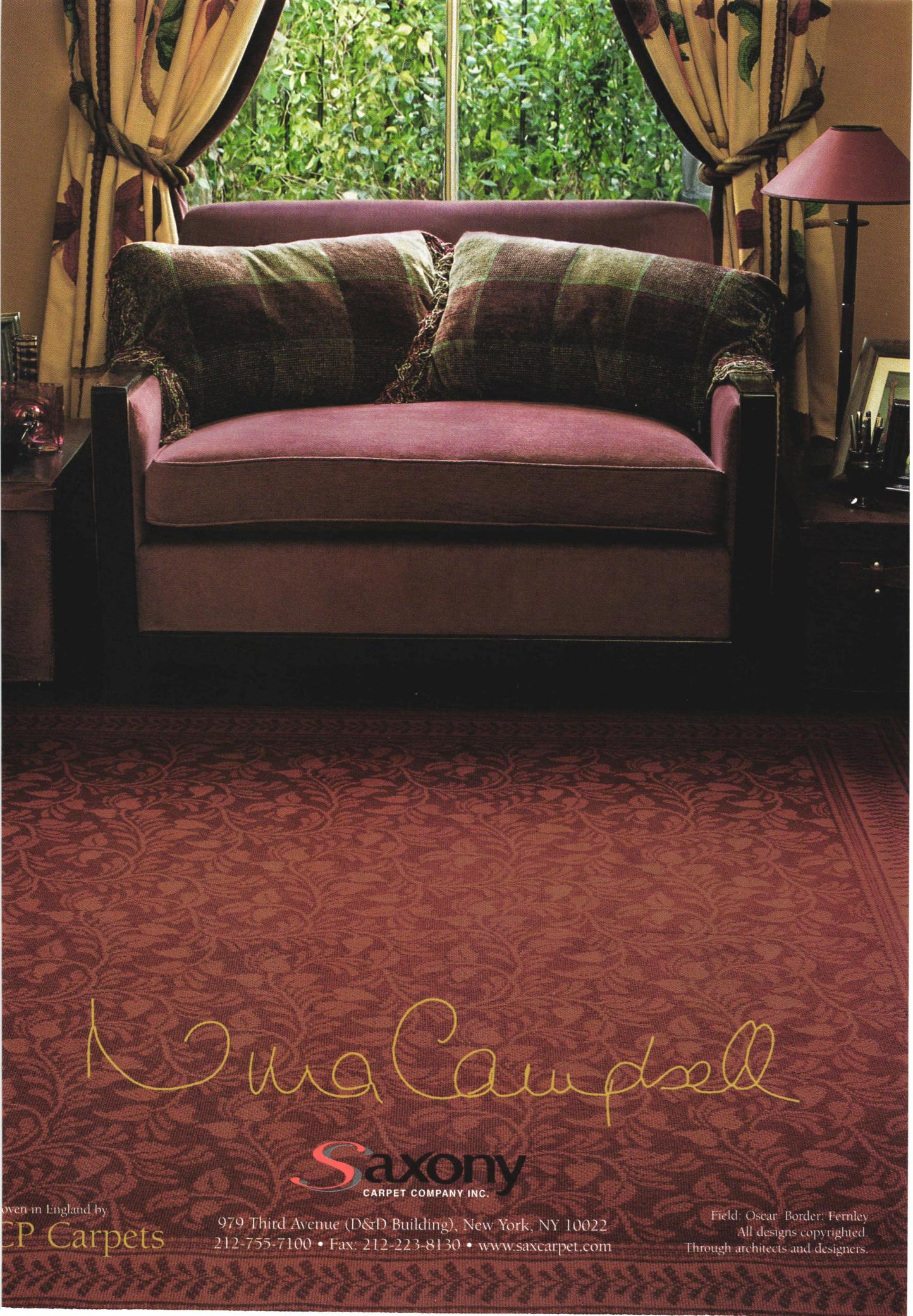
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# mother knows best

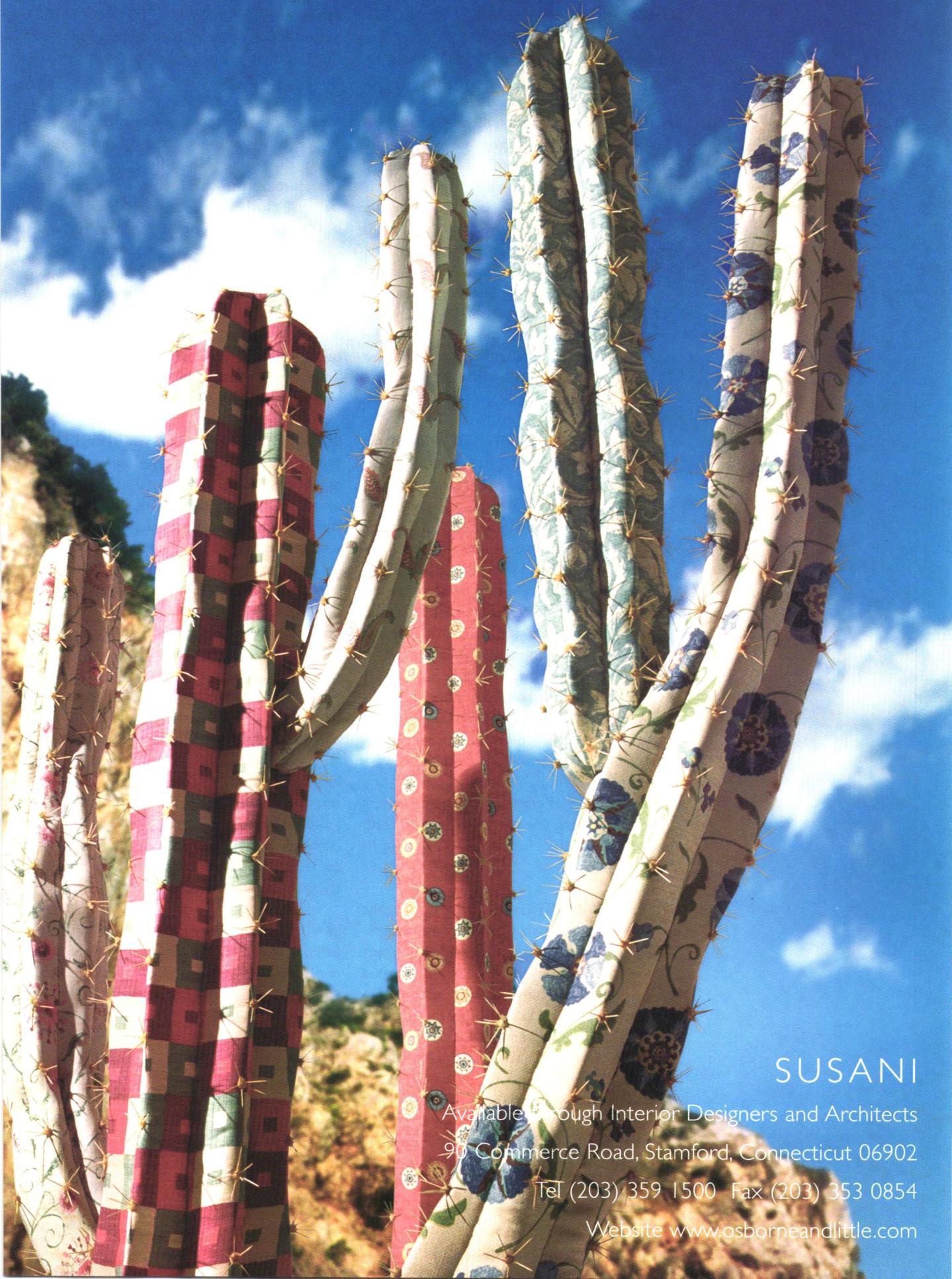
**On matters of style, a designer consults the ultimate authority: Mom**  
by William Sofield

When my grandmother was on her deathbed, she called for me and said, "Never put anything down on paper that you wouldn't want to see on the front page of *The New York Times*." So, naturally, when I told my mother that I was writing this article, she was horrified. "I'll deny it all," she said. "I'll say it's all your invention." Mom may disclaim what follows, but I stand by all of it. This is what she taught me.

■ **"The first thing to go is the garden."** And it's true. Gardens are fragile. You can always tell by the state of the garden if a family has fallen on hard times—as, of course, many did after the 1929 crash. As a child in the 1930s, my

mother played in the abandoned estates of Old Westbury, Long Island. From her descriptions, I feel like I know every detail in those houses, right down to the Tiffany chandeliers and withered rosebushes. I imagine my mother there, surrounded by her dolls; but, actually, she was a tomboy. A terrific polo player, she rode horses almost every day. My parents met during the Second World War when she and a girlfriend went to "review the troops" on horseback. My mom, who was quite spunky, galloped up to my dad. He asked her to buy him a Coke, and she took his money and disappeared. Two weeks later, she came galloping by again, torpedoed a soda bottle at him football style, then took off. □

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## My mother told me that the color white should always have a hint of champagne in it. Words to live by

### ■ “That’s a heck of a place to put a thermostat.”

That’s what my mom said when she arrived at the opening of the New York Gucci store, which I designed. After meeting all the demands of the engineers, architects, and fire department, I could find only one wall left on which to mount the thermostat. The funny thing is that the idea of putting it there had been driving me crazy. I kept having it removed, but it kept going back up. Of course, my mom immediately zeroed in on it, and what she said was true: it looked terrible there. The lesson is that I should never have given up.

Mom is my toughest critic, which is good, because she keeps my ego in check. She’s not aggressive like Gypsy Rose Lee’s stage mom. She just wants to know that I’ve done the best I can do.

### ■ “You can never go wrong with pale celadon.”

I’m generally good with color, but there was a house in Southampton, Long Island, that was very complicated. The rooms had four exposures, and light was coming in at different angles. I had almost decided on a yellow ochre, but when I tested it, it looked green at night and took on an orange cast in the morning. So, after much deliberation, I settled on celadon.

I was proud to have come up with this solution, but when Mom walked into the finished house, she said the color should have been obvious from the start. She said celadon always works in difficult light conditions. It’s one of those universal truths that everybody is supposed to know. She also told me that white should always have a hint of champagne in it. Words to live by.

### ■ “Flesh heals.”

Basically, what Mom meant was: if you’re going down, save the tureen. When it comes to her possessions, it’s not their material worth she values so much as it is their legacy. It’s because objects come with a history that she thinks it’s important to take good care of things. Every piece she brings into her home is special to her. For instance, instead of buying ready-made carpets, she created her own design—a lovely garden pattern—and had it woven into several rugs. These gray-green wool carpets were so light and neutral that you had to look closely to see the imagery. Sort of Persian. Sort of perfect.

### ■ “My decoration is light and shadow.”

The reason I lean artwork instead of nailing it to the wall is that my mother never hangs anything. The reason she always gave was that she liked change. (Sometimes I would come home from school to find that every room had been rearranged or swapped.) She also decreed that art in the home should be ornamental, and therefore transitory. Much later she admitted her real motive for leaning art: she couldn’t bear to put holes in our hand-plastered walls. “I must have sounded really grand,” she now says of her earlier dictum, “but really I was terrified of putting a nail in the wrong place and having to rebuild the house.” Because she kept her walls so plain, my mother always thought of sunlight as the animating element in a room. That was something that really registered. I took that with me.

### ■ “Anything worth doing is worth overdoing.”

No Christmas tree was good enough for my mother, yet she felt it was in poor taste to decorate for the holidays before Christmas Eve. Because we had an unimaginable number of ornaments, we needed plenty of air space between branches. Try to find the perfect tree the night before Christmas. The Grinch has better prospects. At the last minute we would buy two trees: one for height and carriage and a second for parts. At the direction of my mother, my poor father would drill holes into the trunk of the first tree and whittle branches from the second until we had the ideal combination of the two. Our gingerbread houses were also incredible. It was as though Mom had decreed: “We’re going to build a half-scale replica of Blois this Christmas, and it better be good.” Those gingerbread houses had leaded candy glass windows, cantilevered Nilla Wafers on the roof, and coconut lawns. I consider them my first architectural models.

### ■ “Lie on your belly and watch something grow.”

It’s amazing what you can see if you really look. We lived in Metuchen, New Jersey, which, back then, was the boonies. There was a bird sanctuary not far from our house, and from the time I was about 2 years old my mother and I would go on daily nature walks. We kept logs, recording every little change. That trained my eye more than all the art history courses I took at Princeton. There was no better way to develop my powers of observation than to look at a leaf bud in January and try to see the difference from the day

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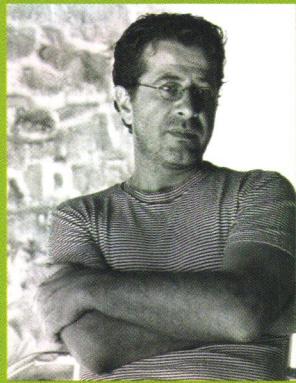
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## mother knows best

before. Years later, I read a book on *wabi sabi*, a Japanese aesthetic based on the simple beauty of nature. One of the images in the book was that of a monk who made an overnight refuge for himself in a bamboo grove. He tied the reeds together and then untied them in the morning. The only trace of his having been there was the almost invisible marks left on the reeds. It reminded me of the walks with my mother. That said, as a kid I also loved to sit in front of the television with a big box of Cheerios.

### ■ "Well, this certainly is different."

In my bedroom, I was pretty much allowed to do whatever I wanted, although my mother still reminds me about the unfortunate corkboard episode. I was going through a natural mineral phase inspired by visits to the American Museum of Natural History in New York. The cork never came completely off the walls. I also went through a pro football period, which for me was mainly about 1970s-style graphics and glossy, saturated color. Actually, I'm starting to use elements of that style again, like the blue and yellow Warhol that I recently put against a chocolate brown wall in my office. Then there was the time I took down an entire dormitory at Princeton. Inspired by the David Bowie lyric "blue, blue, electric blue," from "Sound and Vision" on the *Low* album, I decided to use mercury vapor lights to create a dorm room atmosphere that I thought would buzz with modernity. Basically, I used too many amps. The dorm went dark. It took a long time to explain this to the proctors.

### ■ "Would you look at that shade of red!"

Eudora Welty once wrote: "If people want to write their inmost secrets on penny postcards, there's nothing in the wide world you can do about it." My mother's take on this was that if you leave your window treatments open at night, you deserve to have people look in your windows. I know she sounds judgmental at times, but it is not out of mean-spiritedness. Mom always felt it was a public duty to produce good work. Deep down, I have that sense of obligation, too: the need to get off my butt and accomplish something.

# Simon Bull



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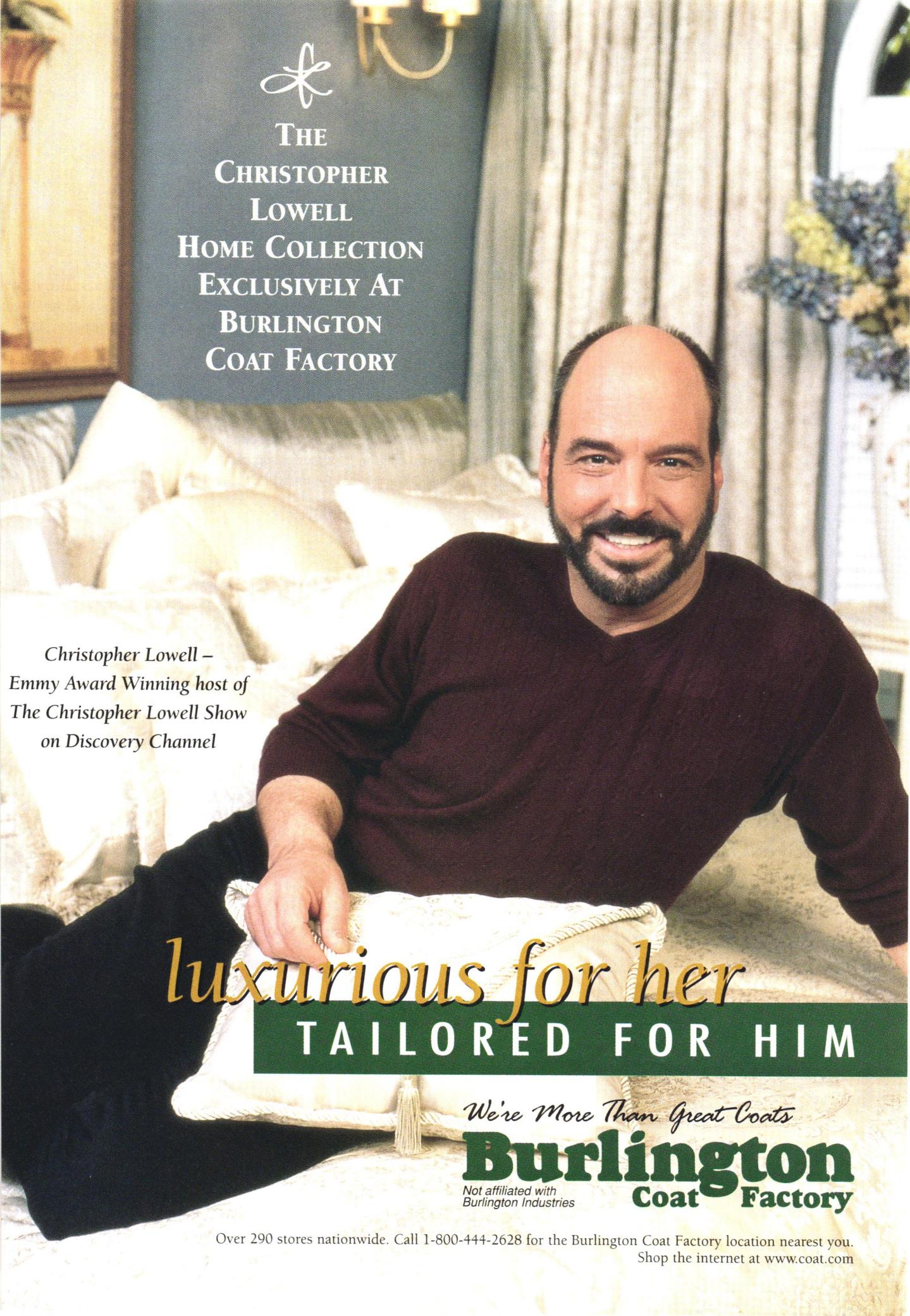
JONATHAN LETHEM is the author of five novels, including *Motherless Brooklyn*, winner of the 1999 National Book Critics Circle Award.

# heat freak

A child confounds his family with his orderly bedroom **by Jonathan Lethem**

Earlier I'd shared a room with my brother and sister, downstairs. My brother and I slept in a bunk bed, my sister in a pullout to one side. This was in Brooklyn, and the house was a brownstone, organized vertically. The large room in which we three children slept and played was at the back of the second story, beside my parents' bedroom. It was a typical kids' room, strewn with toys, clothes, and the ▷

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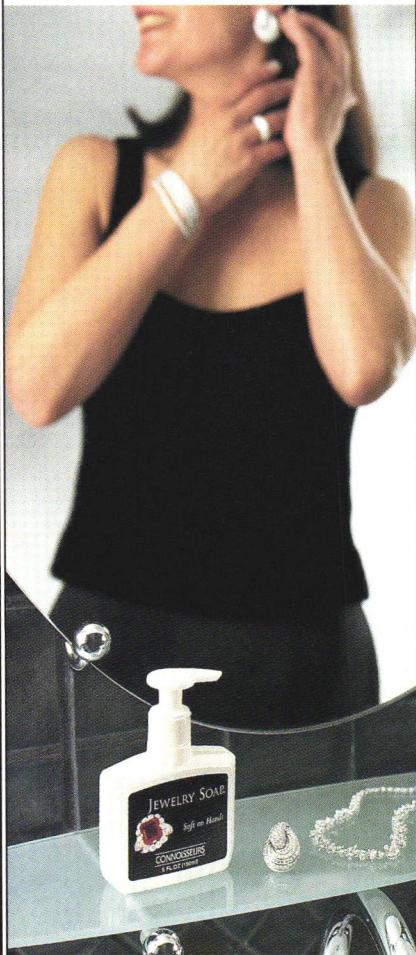
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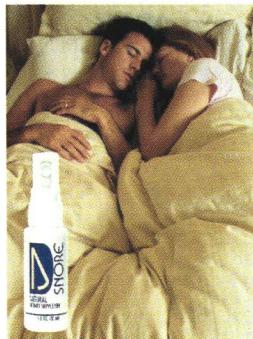
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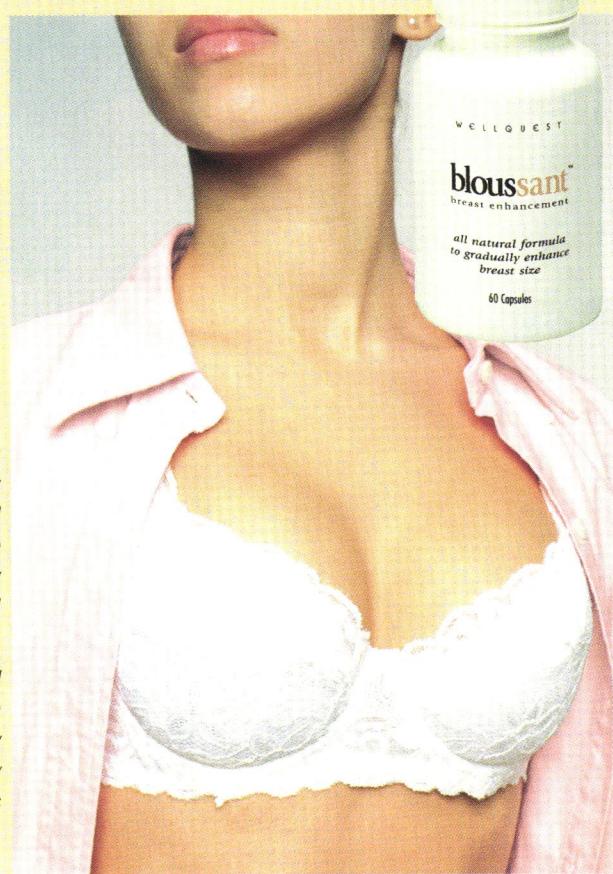
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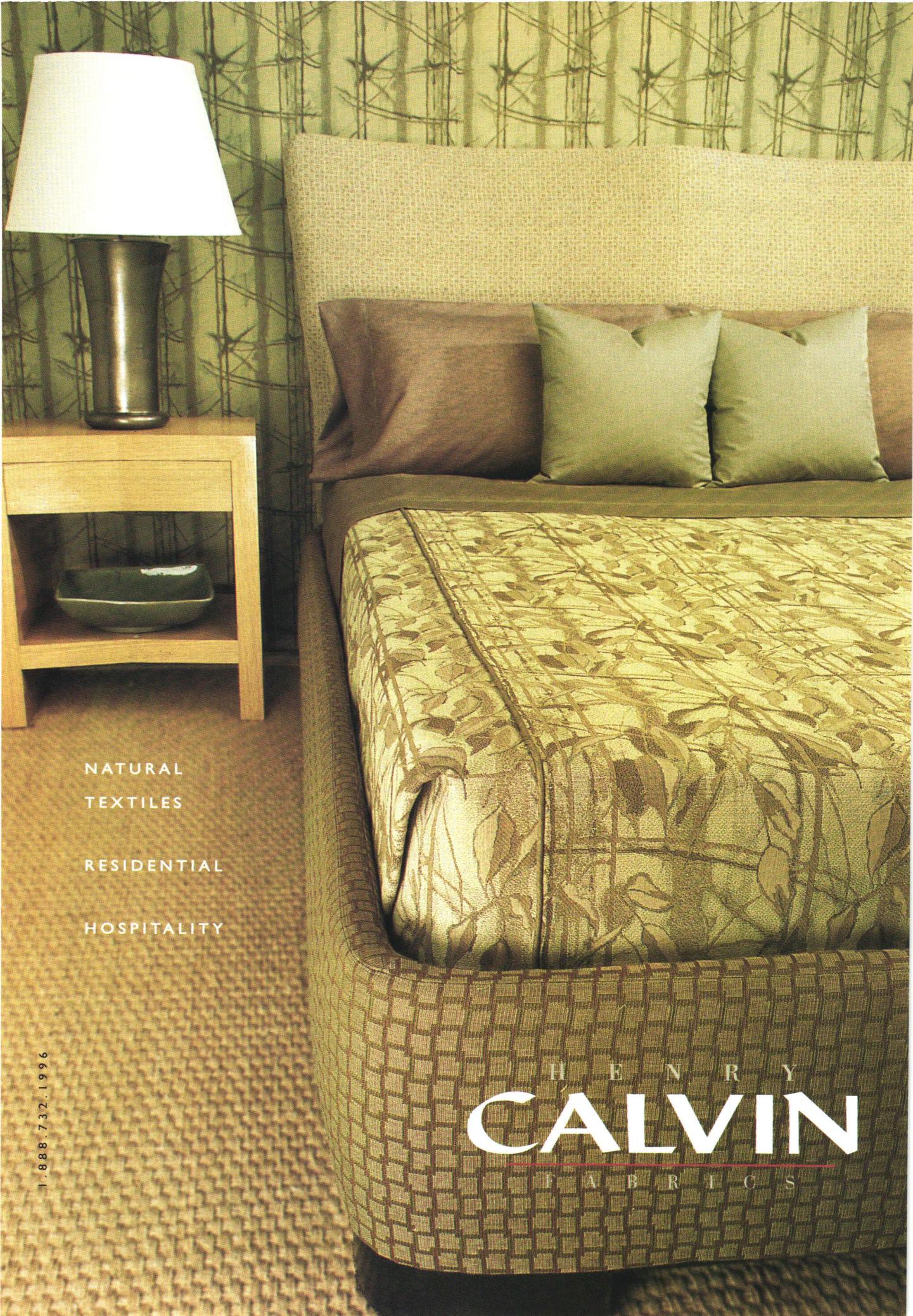


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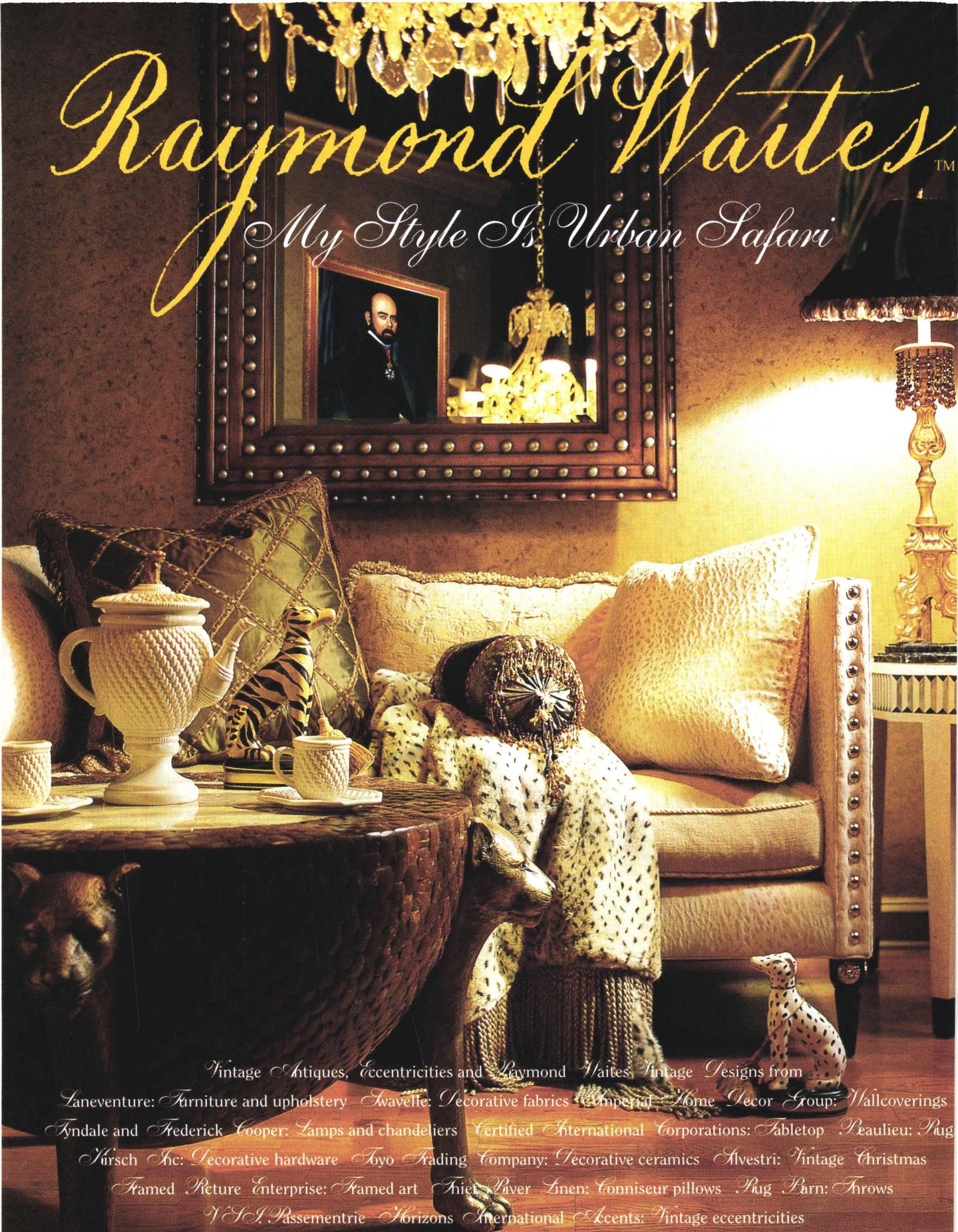
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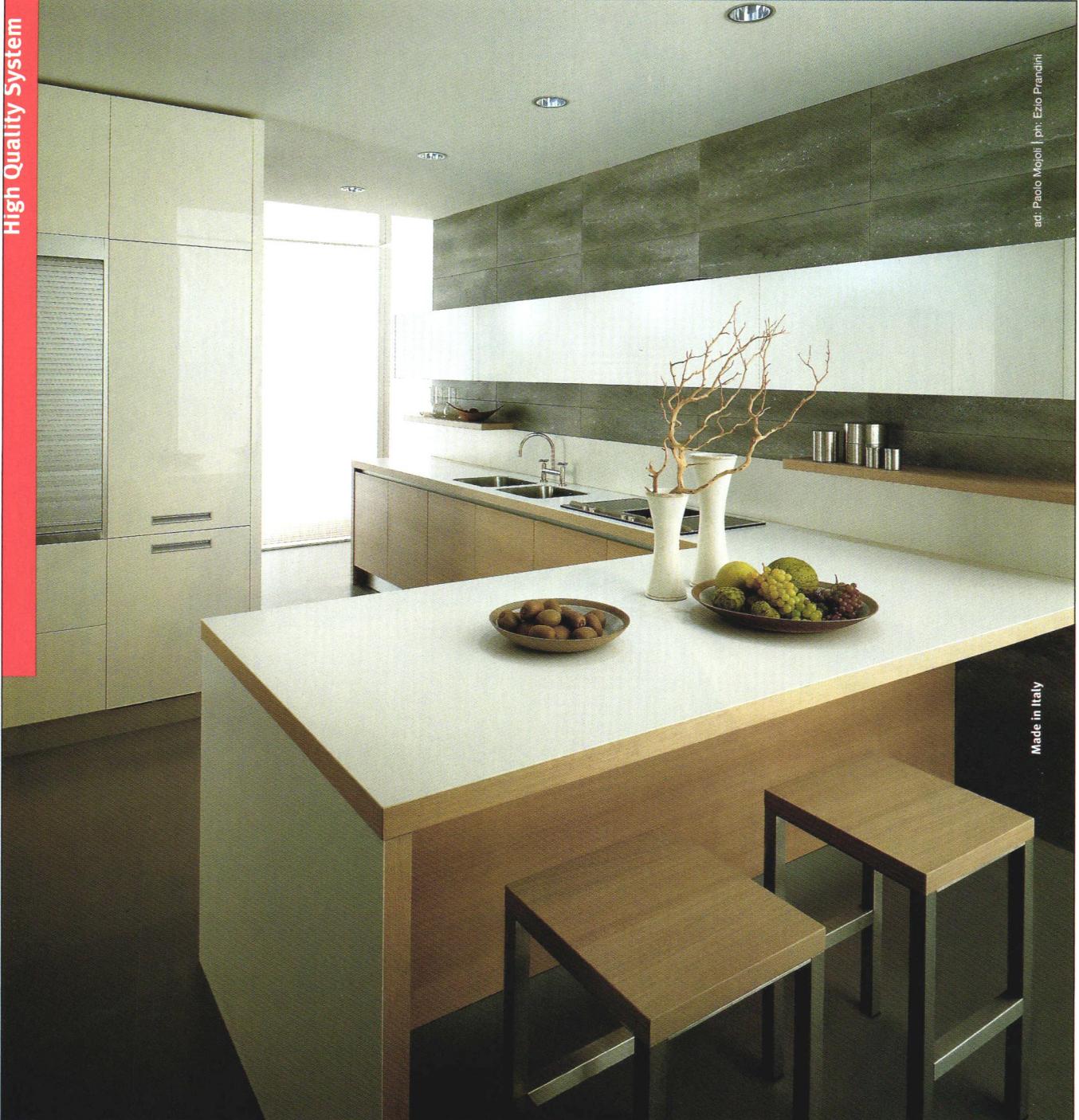
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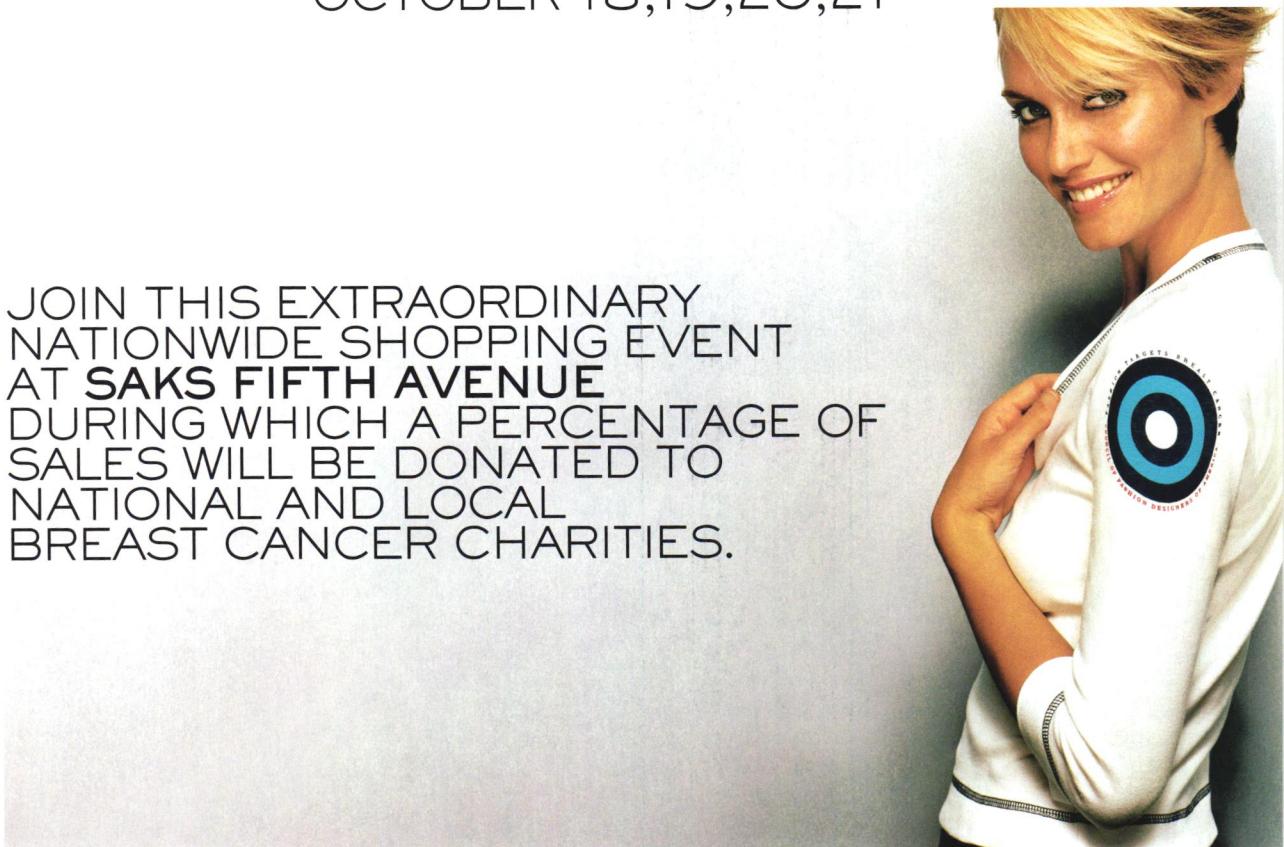
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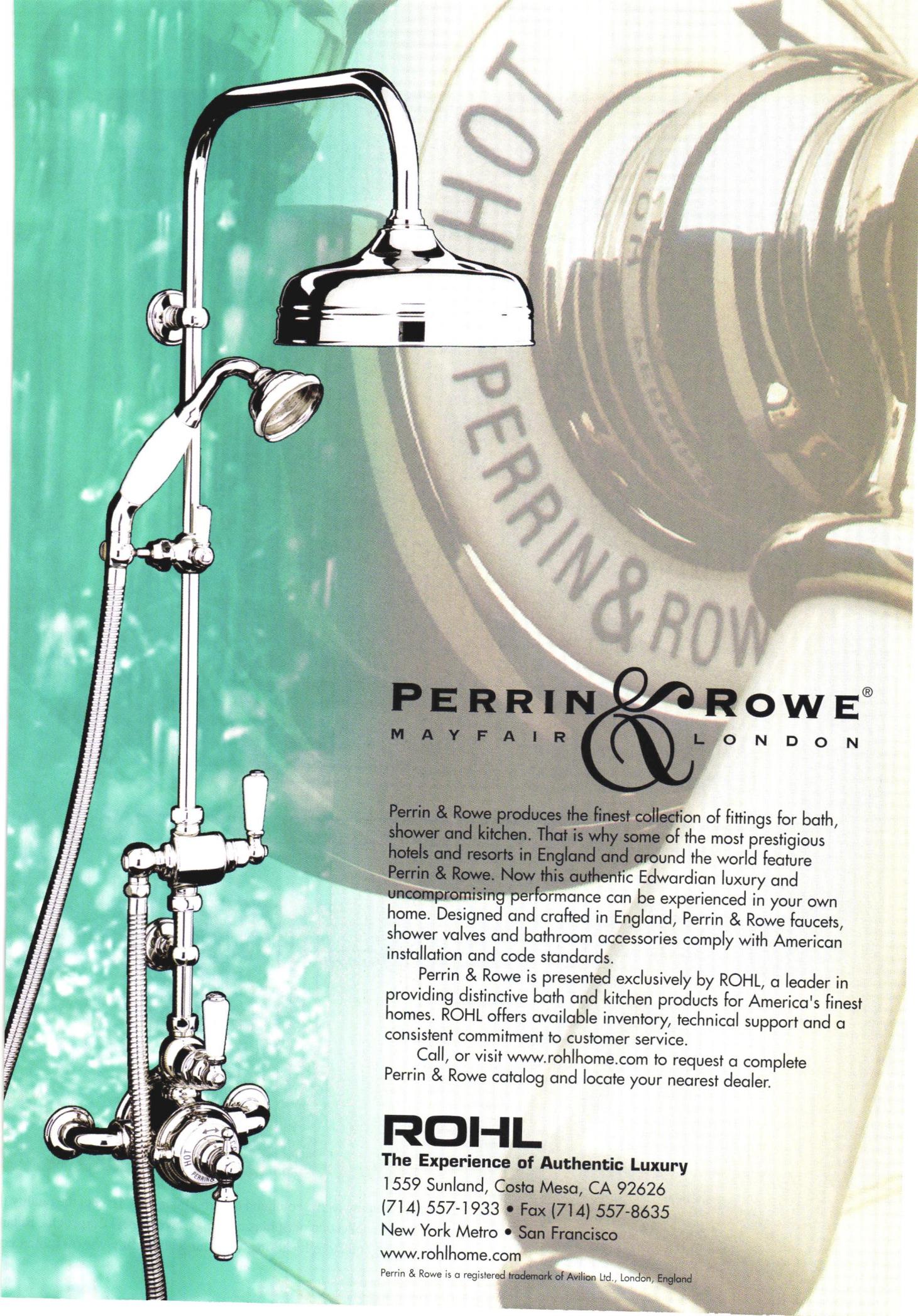
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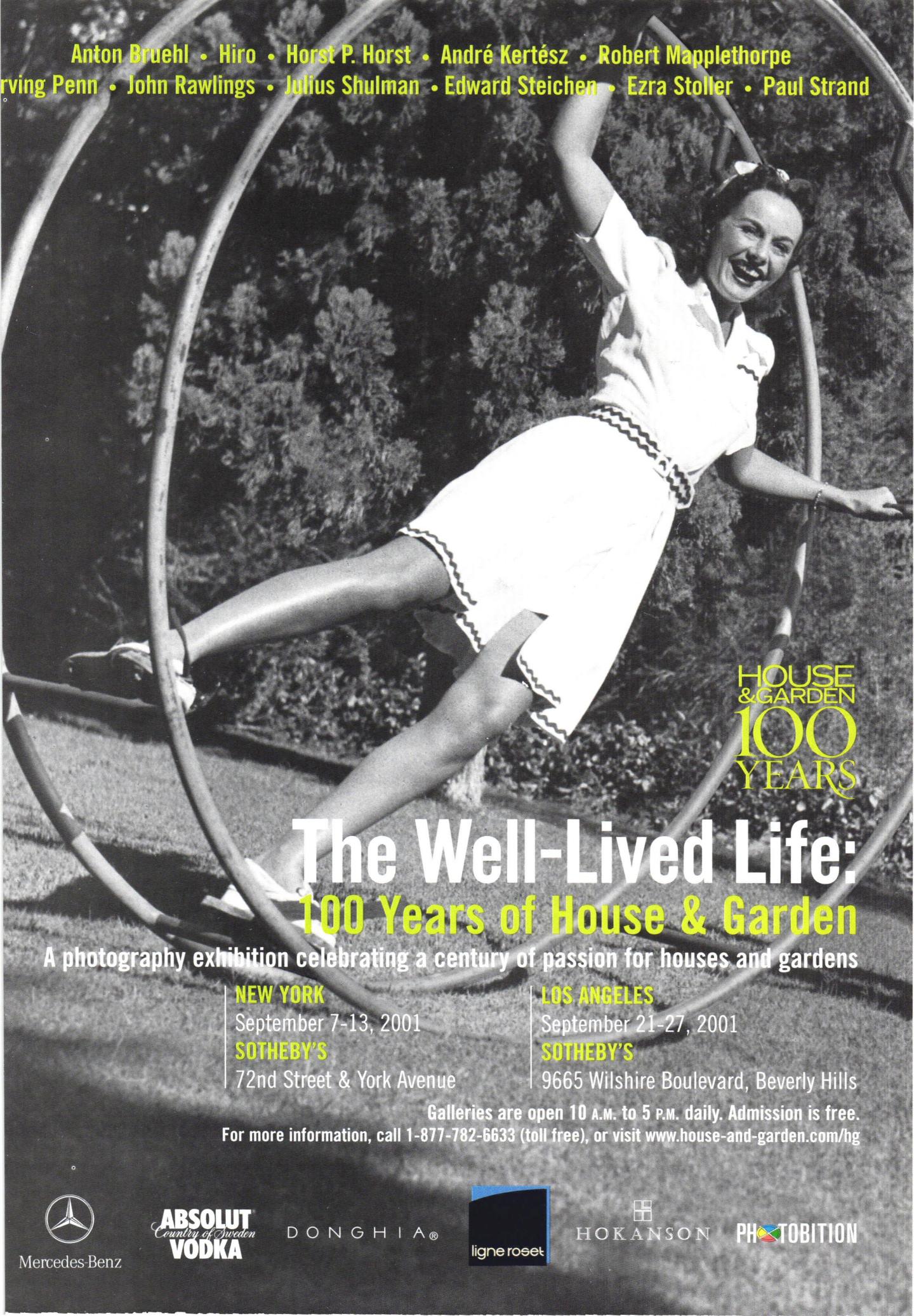
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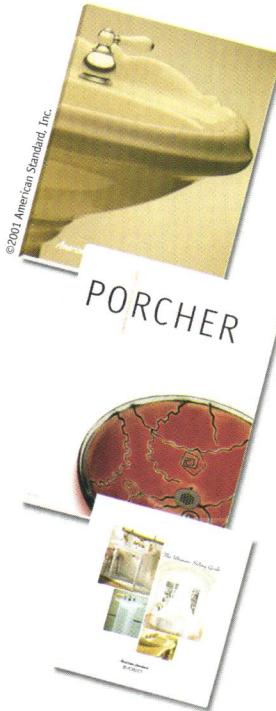
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## neat freak

fuzzy guts of disemboweled stuffed animals. When a breaking point was reached and we were forced to clean it, I recall my brother and I mashing the floor's contents into a vast pile in the center of the room and picking through it like anthropologists. We'd get as far as neatly stacking the cheddar-colored lengths of Hot Wheels race-car track before my mother would see she had to intervene, and we'd be spared any further work.

The room I was awarded upstairs was an entirely different thing. From a friend of the family who'd lived in the room, I inherited a complicated loft bed structure, with a desk underneath, and no railing on the bed above—the latter a sign of my entry into perilous adulthood. I also inherited a barely working stereo and turntable, and from the beginning I treated the room as a listening booth, keeping the door closed and playing records incessantly. I also shifted about half of my mother's record collection into the room: Beatles, Dylan, Cream, and, for the album jackets, Carly Simon.

**T**HE RECORDS WERE only a beginning, though. Before long I'd apprenticed myself to a local used-book store, and begun taking home my weekly pay entirely in books. My father's woodshop provided plenty of raw materials for my own handmade bookshelves, custom-fitted around the loft and desk and into every possible corner of the small room. More storage was made out of books themselves, piled strategically, balanced so that no one without my expertise could safely touch them.

Like a character in a story by Borges or Poe, I began systematically replacing the available oxygen in the room with paper, cardboard, cloth, and vinyl. And I discovered the joys of alphabetization like a young priest receiving his calling. The books were organized by color, size, and genre, but always, within every subdivision, alphabetically. To this day I repair broken alphabetical runs in bookstores when I'm browsing, not being able to help myself.

My brother and sister tease me now about how difficult it was to gain access to that shrine. They used to craft strategies for distracting me with inquiries about the books, knowing that flattering me about "the collection" was half the battle. If I began pontificating, they'd have an opening. All they wanted, really, was to listen to the records that had been removed from the other parts of the house and spend some time with their brother. Of course, said brother was getting a little strange in his turreted library of a

I groomed my bedroom, pecking over it like one of those birds who clean the teeth of a rhinoceros

room, but they were still fond of me, and they were curious.

My room wasn't a room, it was an artificial brain, or a kind of model of the ideal human as I saw him at that point: a being of words and music. The room was also a fortress, an armor of cultural data to keep any number of difficult prospects at bay. Of course, I had to keep it neat. More than that, I groomed it, pecking over it like one of those birds who clean the teeth of a rhinoceros or hippopotamus, knowing that the larger creature is more important than oneself. My room was more the self I wanted to be than I was yet myself. I had to keep it ready for when I grew into it.

Needless to say, I hadn't read all the books in that room—in fact, I still haven't. The brownstone is long gone, my mother is dead, my father living in Maine, but the room is still with me in fragments. Pieces of those walls of words still occupy the shelves around me as I write.

The books that I write now are ones I might not have understood when I was 12 or 14, though I certainly would have brought them home with me to file carefully between Lessing and Lewis.

The truth is my parents might have been right to worry: since stepping into that first room of my own, I never have been able to leave it again, not even once. I only hope I've become better at inviting others in.

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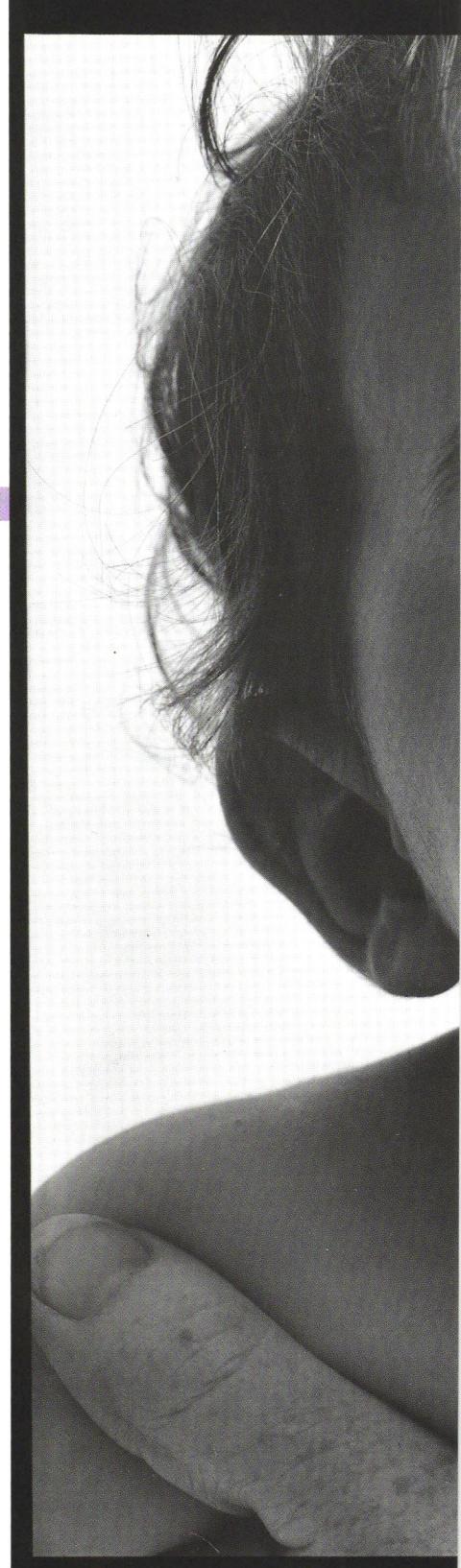


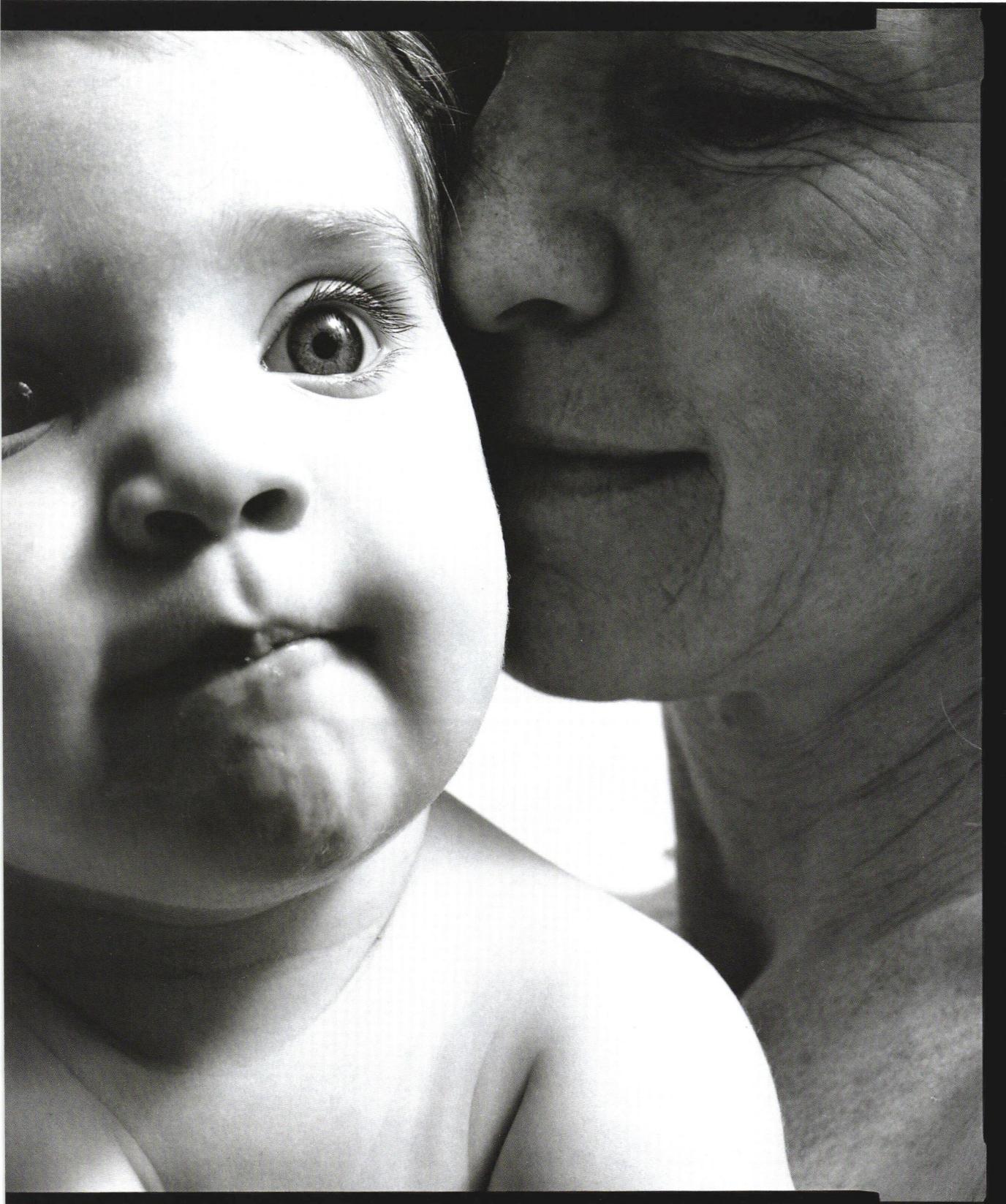
CHILDHOOD

# growth chart

For 15 years, photographer Nicholas Nixon has turned a clear and loving lens on his wife and children **by Ingrid Abramovitch**

FEW PARENTS HAVEN'T WONDERED at the clear luminosity of their infant's skin—the unmarked canvas that their own flesh once was, before time left its brush strokes. For Nicholas Nixon, a photographer whose work often deals with the themes of age and corporeality, the birth of his daughter, Clementine, in 1985 prompted an epiphany. "I'm an only child and didn't know about little girls," Nixon says. "Something about her 'girleness' moved me." Thus began Nixon's *Family Pictures*, an ongoing series of photographs, sensuously rendered in black and white, of intimate moments involving the three people he shares his life with: Clementine, now 15; son Sam, 17; and wife Bebe. "I was aware the pictures were old-fashioned," says Nixon, "but it was a pleasure not to care, just to respond to how rich the skin was." Nixon published early photographs from this project in a 1991 book, *Family Pictures*, part of the Smithsonian Institution's "Photographers at Work" series. But he continued his project, and the images on these pages include photographs taken through last year, as Clementine was entering young womanhood. Though a doting father, Nixon says he is "hard-eyed" when he photographs his family. "Most people's pictures of their kids don't have any distance," he says. "If mine are any good, it's probably because I'm ruthless. You have to pay attention to what the picture needs." But that is Nixon the artist speaking. Nixon the father has learned that teenagers make difficult muses. In the beginning, he says, he would just "pounce when something looked good." His then young children were always game and available. "But as they got older, they had to have more of a say," he observes. "I had to become the supplicant. Now we have to make an appointment. They're more guarded and moody. It might be a mistake artistically, but if I make the mistake, I make it by letting go."





**Clementine and Bebe, 1986** "I had just finished a two-year photographic series in a nursing home," says Nixon. "Clem was born, and I didn't have any plans. With me, art and life always mix. I shot her and Sam and Bebe every day for a year. This one was about the moment between breasts. Clem was about six months old. I wanted to capture the pure pleasure in her face that day."

# CHILDHOOD



**Bebe with Clementine, 1996**

"There was something about the light," says Nixon, "and the way Bebe was talking to Clem, showing love, guiding her, keeping her on a gentle leash."



**Sam, Bebe, and Clementine, 1992**

"Sam was nine, and Clem was seven," Nixon says. "We used to read to them a lot. At this point I wasn't photographing all the time. I would pounce when something looked good. I probably just put the camera on the bed."



**Clementine and Bebe, 1995** "It was a wonderful old bathtub," Nixon says, "and I had taken a picture of Bebe in it fifteen years before. I saw them together in the bath, and the way they were leaning together touched me."



**Clementine, 1995** "She looks a little pained," Nixon says of his daughter, then 10. "I hope the outside shows something about the inside—in this case, the bewilderment and pleasure of being alive."

# CHILDHOOD



## Clementine, 1995

"It was sunrise, and she was just doing that, and I walked into the room," says Nixon. "She probably held the position for me. My pictures are a funny mix: they're candid, but they're also posed."



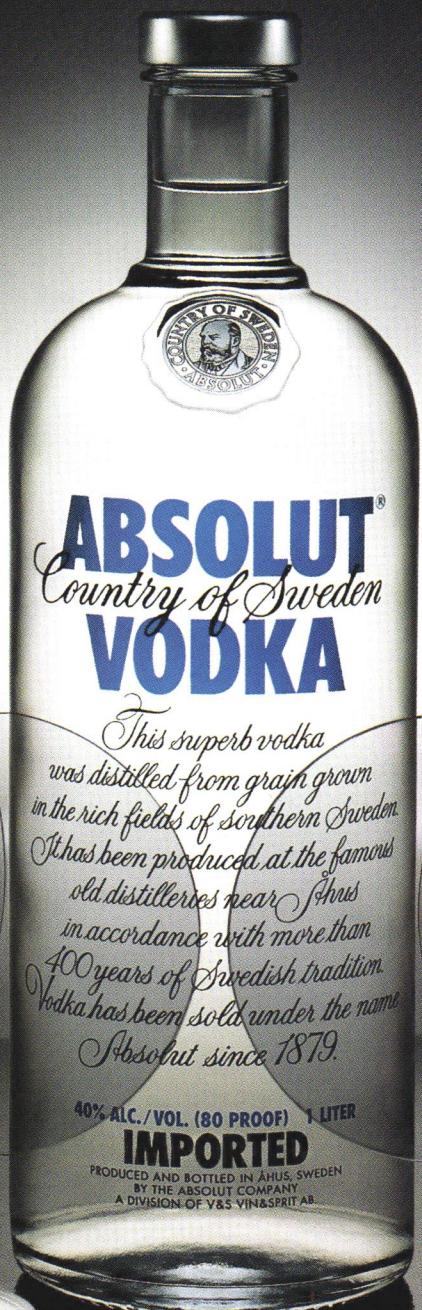
## Sam and Clementine, 1991

"They were in their pajamas, standing on my couch and watching the sun come up," Nixon says. "Now that they are teenagers, they are not available to pouncing. They don't want to be captive."



**Clem with Black, 2000** "We don't have many pictures of Black," Nixon says. "Poodles are tough. Black sucks up light, and because of all that hair, there's not much expression in the face. But Clem's sweet on the dog. I let her make up the picture, and I put the edges where they wanted to go."

Nixon's new series of photographs, "Couples," will be on view at Zabriskie Gallery, NYC, October 16 through November 24.



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# ENTERTAINING

A look at the pleasures and stresses of having guests—or being one

DIANE JOHNSON burns dinner with friends. HORTENSE CALISHER feels the intoxicating effect of cocktail parties. GEORGE PLIMPTON, FRANK McCOURT, ELIZABETH HURLEY, and others toast great hosts. HILTON ALS partakes of wine and cheese. French Laundry chef THOMAS KELLER has a china fetish.



#### 1967 • Jet Settings

The caption for this photograph by **William Grigsby** urged readers to create a meal to "conjure the enchantment of Damascus." While the contrasts between the "exotic" tableware, the Day-Glo furniture, her mod-print dress, and his pomaded propriety amuse us today, the tableau illustrates one of the timeless hallmarks of good entertaining: a host must always strive to energize, delight, and surprise. And if that means kabobs and pink chairs, what the heck.

# rising to the occasion

Forget extreme sports. There is no greater challenge, for host or guest, than a dinner party

by Diane Johnson



DIANE JOHNSON is the author of several novels, including *The Shadow Knows*, *Le Divorce*, and *Le Marriage*. She has also written biographies of Dashiell Hammett and Mrs. George Meredith, and a collection of essays, *Terrorists and Novelists*, among other books.

It has always seemed to me possible that mankind invented the institution of the dinner party for the element of risk it introduces into our otherwise normally peaceable lives. After freeway driving, it is one of the most daring things we do in life—going to dinners and hosting them, both. At some periods of history the risk has been mortal—I think it was a Renaissance prince who, according to the story, invited his guests to a lavish dinner during which the floor opened up and tumbled them into a burning pit below. If not historical fact, this is at least a wonderful metaphor for the fragile terrors we still may experience giving or going to these supposedly harmless events. But people must have some innate impulse to eat in company, as packs of monkeys or herds of horses or any other gregarious animals do. And memories of family meals, whether happy or horrid, have certainly inculcated most of us with the idea that it is even a little wrong to eat alone.

Yet a dinner party is far more than mere communal eating; it is a sort of pact, with unwritten clauses and exigent challenges to us to rise to the utmost that civilization may require. We pledge that the food will be delicious, the company amusing, and we ourselves will be more amusing and alert than when home alone—the party will bring out the best



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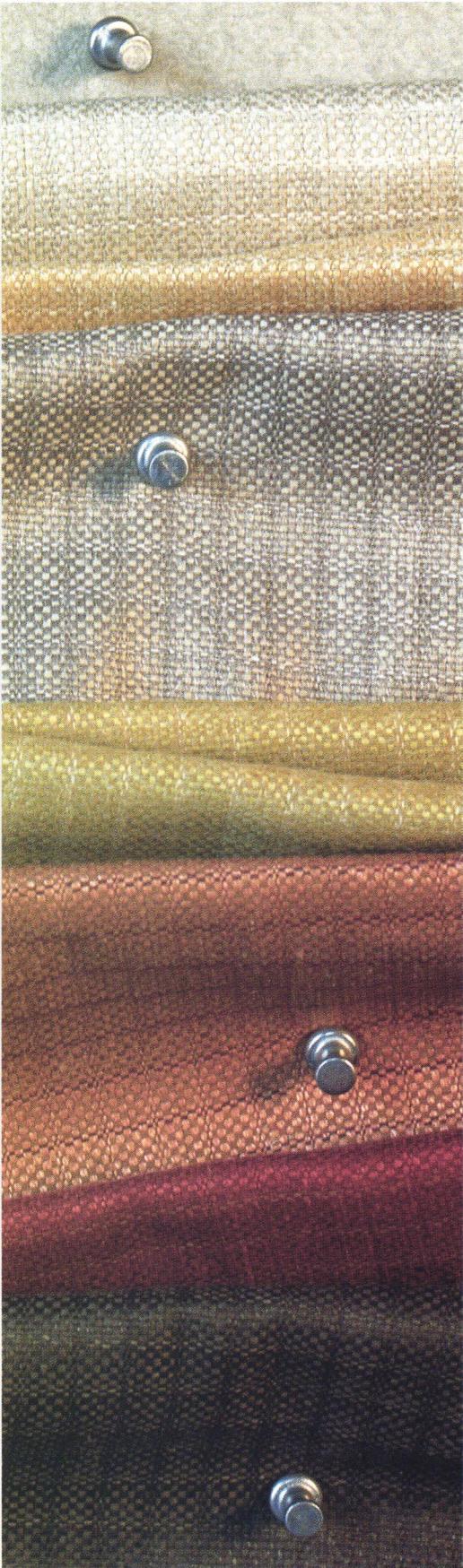
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## rising to the occasion

in us, guest or host. There will also be the interest of seeing someone else's house, perhaps unfamiliar to you, inevitably grander or shabbier than your own. And perhaps you'll meet someone!

There will be pitfalls lurking: you may find yourself with nothing to say to the fascinating person on your left, in comparison with whom you are tongue-tied and banal, or perhaps you will be seated next to the most boring person in the room, or a personal enemy. Or you may spill your fish on your lap. Your husband may be palpably flirting! You are over- or underdressed. A dinner party is a minefield of potential embarrassment and chagrin for the sensitive or easily bored.

And especially if it's a dinner party in another country. Who knew you shouldn't have brought wine, but that flowers are okay? That they shouldn't be white? That it is rude to ask to use the bathroom? No second helpings of cheese, even though it will be passed. These are some French mistakes this hapless dinner guest has made in Paris, Japan, Spain . . .

Most of us can remember going to our first dinner party. There was evidently an apprehensiveness about the finger bowl when I was a child, and I can still hear my mother's anxious instructions, as though I were going to encounter finger bowls at every one of my friends' houses: "Take it off the plate and put it to the side. And, naturally, don't drink it." The rudimentary instructions in manners that most of us were given had elegant dinner parties especially in mind, and when I went off to the college for young ladies I attended in the '50s, one of the aspects of the meals in the dining hall was banquet practice. Once a month we had to put on formals, and were taught by an appointed hostess—a housemother or older student of superior graciousness—the correct way to pass the plates around the table (in a strange sort of under- and overhanded maneuver involving taking the dish with one hand, transferring it to the other hand, and sending it on). I mastered this, but, dyslexic and left-handed, I still haven't ever been able to remember in which directions the dishes should go.

For the host as for the guest, the perils abound, and impart an enlivening sense of being tested, being equal to life in all its complexity. Probably your motives are good, sociable and affectionate, in giving this party, though there are duty parties—the boss, your partner's college friends, the cousins of cousins. Because I live in Paris, where people constantly pass through, I often find myself with this project of entertaining slightly unknown visitors; and though I inevitably end up enjoying the occasion, I usually embark with a special sense of slightly put-upon rectitude. There is no arguing that some parties are planned with a heavier heart than others, especially when, as seems to be a law of life, your mate doesn't like the guests as much as you do, or

## A dinner party is a minefield of potential embarrassment and chagrin for the sensitive or easily bored

likes them better. But mostly a party is something you want to do.

The ideal dinner party: all the conditions are right. Your favorite friends are coming. The great French food writer Édouard de Pomiane says that no party should number more than eight, so that's how many guests you're having. (Though it is a number I often breach. I have a big round table and can always add a person or two. And almost always do—and end up with a motley guest list, which is almost always better than the logical associations I had planned.) But people who know each other, and some strangers, is a good basic condition; and in any case they, in the ideal world, are all people you'd like to talk to—and of course you'll end up talking to none of them as much as you'd hoped. I could add, parenthetically, that I have given up worrying about having equal numbers of men and women.

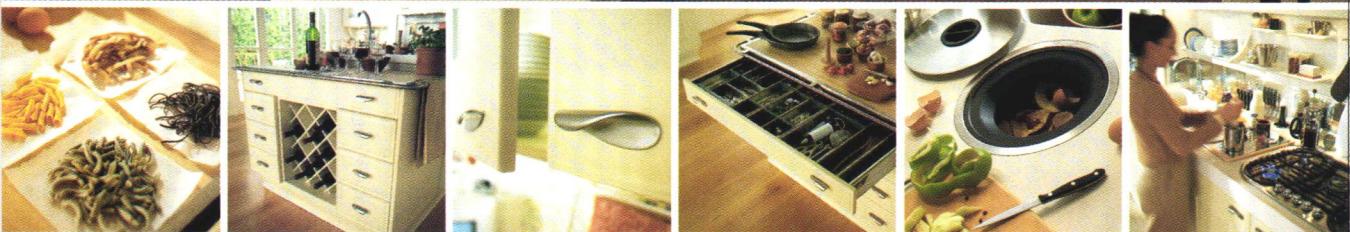
The food is the next pitfall, the thing that will go wrong in the kitchen. Never apologize, never explain, we are always told; and I'm sure that's the best rule, but it's hard to resist the need to reassure people that this charred substance was not meant to be burnt, or that one mistook the sugar for the salt. Burning food is my particular *(Cont. on page 307)*

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HORTENSE CALISHER published her first story in 1948 and has since received numerous awards for her fiction. She is the author of 15 novels, including *The New Yorkers*, *Queenie*, *In the Slammer* with Carol Smith, and the forthcoming *Sunday Jews*.

# blended spirits

A novelist casts her mind back to the gabby, gracious golden age of the cocktail party

"There should always be a reason for a party," Virgil Thomson, the most social of beings, said to about eight of us, as we sat in his small quarters at the Chelsea Hotel and nibbled on strawberries dipped in chocolate, he having just coaxed a buffet of several other elegantly modest courses from his "kitchen"—a closet in the wall of boiserie, otherwise compartmented for the storage of his musical archives, that we contemplated as we ate. What he meant, to be sure, was that a party ought to have a sense of occasion—this one being for the birthday of Mrs. Crane, benefactor of the arts, who beamed amiably. (If she knew that at her own lavish receptions people

by Hortense Calisher whispered "Crane Plumbing, y'know," she never said.) Besides, at Virgil's do's, it couldn't be helped that the person most contemplated was the host.

We couldn't yet know, either, that his memorial service, as planned by him, would be the greatest occasion of all: held in the Cathedral of



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## blended spirits

St. John the Divine, the Harvard Glee Club marching down the aisle in full oratorio, succeeded by hand-picked soloists, coloratura and baritone—and finally, from somewhere in the pilaster above, the recorded voice, in greeting and farewell, of the “reason” for it all . . . No drinks. Maybe a glass lifted, later. Or as now, nostalgia’s nectar.

But a Cocktail Party—as I sum them down the years, doesn’t have to have a reason—in fact is better off without one. Okay to say, in prospect, “Nan’s just back”—or “Jack will be gone for a whole year.” Or to screech over the wire—“They’re marrying. Would you ever have guessed?” But play it down, baby; play it down. Unpremeditated is the air the real “cocktails” will have, wherever. For the essence of that mazy yet brilliant hour is—the world is on hold. The glass you gaze into is—happily—an enigma. The company may be your dearest, or never to be seen again, but is for the moment merely simpatico. You are not yet locked into the dinner table, obliged to turn the head first to the right, then to the left. The drink you grasp may even be of your choosing, la-la. While—is there a tinge of irresponsibility that hovers? Even a lapse of hard truth? As if your hosts may have said, “We’ll gather on the terrace,” though we all know they have no terrace. We are met to dawdle, at end-of-day. In a certain ambience. For no matter how straight-arrow we are when we come in the door, whether in our office clothes or gala, in our heads aren’t we lounging, on those mythical Riviera beach chairs?

Nobody quite knows the cocktail’s history. In its favorite triangular glass it is half illusion anyway, its ingredients lost in many a bartender’s twirl. But the 1920s is the decade we’ll opt for. Just after the First War, it would be, when the Americans colonized Paris, and according to *The Alice B. Toklas Cook Book*, she and Stein and their redoubtable *bonne* emerged from having spent the war poaching the countryside in order to keep up their cockamamy haute cuisine. Maybe Alice concocted the whole scene, after tiring of hashish fudge? Gertrude meanwhile saying, “Dear, dear, dear, Picasso’s coming to paint my portrait; if we’re not careful he’ll give me three noses, gi-give him something to da-damn him down.” With Alice, that

profound artist of the digestive temperament, murmuring back, “Maybe also to sweeten him?” All her recipes say Yes-and-No to the final taste, in the way a crystal ball, peered into, might answer back. A cocktail, so disarmingly ice cool in the hand, so mistily seductive to the eye, may be saying the same.

The martini may antedate. In its proper guise it seems angularly Egyptian, as if at the bottom, instead of any olive, you might find a message from the Sphinx. I half hate to report, courtesy of the *Oxford English Dictionary*, the word’s circa 1870 derivation: “Short for the Martini-Henry rifle,” which combined a “seven-groove barrel with . . . [a] block-action breech.” I balk at any connection with gin-and-vermouth (dry), in whatever proportion. Yet I can see the aptly named potion sifting toward the 1880s. Worse, I have familial evidence. My father, elderly by the time I knew him, remained a mild drinker, his habits fixed by that belle époque of his youth. In his mid-50s, courting a young woman of 28, he had taken her to Delmonico’s, and over martinis—her first—had offered her the engagement ring. He used to imitate her reaction: the fluttery lashes, the slightly akimbo head. “Was it to the drink or to the ring?” I always teased. “Your mother’s a cork-sniffer,” he always replied.

In honor of that party of two, let me take you to my own “first”—oddity though it be:

We are at the British Museum, in a vast room, thronged. The head of its Reading Room is the host. I am abroad for the first time, for the publication there of my first book—in fact I am all firsts. I was raised to wine at dinner. A collegian when the only tipple was “hooch,” I married into suburbia, where it was highballs on Saturday night. Not much of a drinker, I of course know the cocktail ambience from books, but have never experienced it. I’ve been invited this afternoon, perhaps because—as the publicity gent, a man of great flourish, has informed me, “your stories are being reviewed by the Countess of Huntingdon.” (She had a literary alias.) I know no one here, and am enjoying this; it’s like being invisible.

I’ve already gathered that the guests included staff, plus many literaries, and as the group swells—perhaps anybody who reads? What I’m sipping may be



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champagne punch? Nice. Variable accents are at my ear, like a nursery primer I must learn. What I'm watching is the syncopated rhythm to which stand-up cocktail guests move, dipping past people and toward them, arrogantly deserting, tittupping on, only to horn in again. Some persons are a focus, others ever targeting. Male tailoring is—well, tailoring to-the-life. There are a few startling or commanding women, some creamy girls, but the female majority tends to be dowdy in a determined way.

Suddenly I'm bumped by a tall, bluff young man. By his apology and my reply, we are both American. "Carnegie Endowment," he says brightly.

I'm saved from swapping my credentials by a vision that floats up to us, white-haired, still beautiful, like on her book

are taking me to dinner. "I knew Fred should take you on the minute I saw you," she says, from behind a six-inch cigarette holder. "I like your hat." Adding: "Wasn't that the Home Secretary you were talking to? Very dull man."

As she and I merge toward the door, a sturdy little woman just entering is immediately encircled. Who's she? A whisper from the circle: "The Queen Mother's secretary." Lowercase.

Answering greetings, a salvo of questions, she is plump with the dignity of high association—a stance I'll come to note throughout the kingdom in any who serve their betters, from club doormen to nannies for the nobility, to the sergeant-at-arms who examines your parcels with an imperial sweep of the glove, as you enter the Lords. Yet when

one of the circle says to her, "Must be lovely, to be so close to the Royals"—(Is that toady or satirical?—they're capable of both here in the same sentence), "Oh yes," she gushes. "Only this morning, as I came down—there were the dear little Prince's gum boots, in the hall."

. . . So, when I see Charles on the telly in later days, can I bask in a certain intimacy? Like, "Are you still wearing galoshes?" . . .

In the weeks following there are a lot of such parties, in houses mostly. At one, full of upper-level civil servants and British Broadcasting, I meet the man who's handled the broadcast of the Coronation—even though he is a radical as many emphasize. Nothing like our "radicals," he wears an antique-silk flowered vest. Claiming his wife made it for him.

The last cocktail party is at the publisher's house in Regents Park, on the one day of summer the city appears to have. Eighty degrees—and everybody panting. "I'm always one for the gesture," the publisher's wife says, ordering the drink and us into the garden. It has been drizzling all week, in the normal way. The grass is as green as malachite. Under the lawn, the glistening loam is black. We women, about six of us, are standing together, as women at parties do. We are all wearing spike (Cont. on page 307)

## A cocktail party doesn't have to have a reason—in fact is better off without one. For the essence of that mazy yet brilliant hour is—the world is on hold

jackets. As a reader I have already been in deep waters with her, in the novel said to be blatantly, if charmingly, her not quite shattered life. She is said to be now involved in spiritualism, and indeed pauses in front of us dreamily, as if unsure on which side of the divide we are. Then—as we don't speak, I tongue-tied; he slanting away from this well-on lady, won't let her in—she passes on, with the archangel smile I see yet.

"Well, if you'll excuse me," he says, in desperate confidence. "I'm here to make contacts, y'know? With important people. I must get on." He does.

From the crush, another man has arrived at my elbow. A Britisher surely, midlife, almost purposefully nondescript. He has heard that remark. We exchange looks. Who will comment? Perhaps it's my national duty. "I doubt he'll get far."

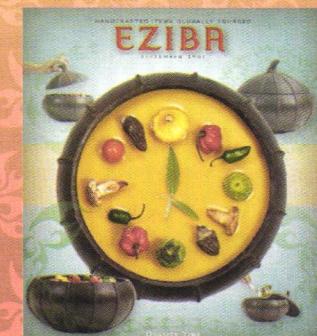
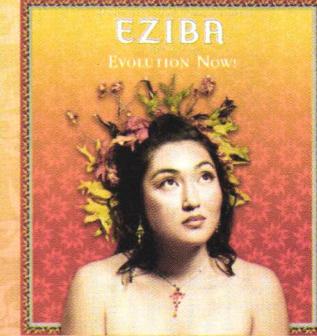
The man grins, we mutter names neither of us catch, then each of us is buttonholed apart, I by my publisher's wife, an exotic personality in her time. They



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# What is true **h**ospitality? Some well-known bon vivants offer their thoughts



George Plimpton demonstrates that blowing smoke rings is a surefire crowd pleaser.

## GEORGE PLIMPTON WRITER

What makes a good party? The main idea is to show that you've put some thought into it, something beyond a good wine or a tray of fancifully arranged crudités. My own, rather overblown, theory on this stems from a college party in our rooms for which—I've forgotten quite why—my roommates asked a tuba player to provide the music. I've also forgotten how we got him, but he was an established player,

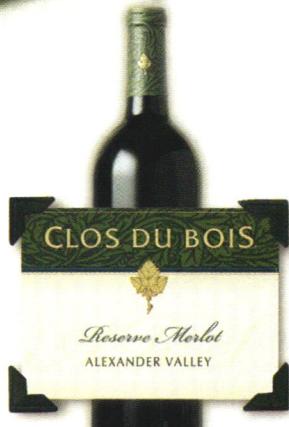
(watches, wallets) and gives them back to astonished guests at the close of the party, or doesn't, whichever; and even a tuba player, if the spirit truly moves. I'd go to any one of those functions in a flash, though perhaps not the one with the professional pickpocket.

## FRANK McCOURT WRITER

We want to be hospitable, we really do. But, for me, the best houseguest is the one who has a plan, the one who wants to sally forth for adventure, for knowledge, or out of curiosity. You can spot that kind of houseguest right away: he or she doesn't sit there nursing the morning coffee with that helpless air that says, Now what do I do? Oh, yes, you can tell a lot by the way the houseguest deals with the morning coffee. Beware of the lingerer. You ask, Would you like another coffee? and there's a mumbled, Well,

## ELIZABETH HURLEY ACTRESS

Elton John and his boyfriend, David Furnish, are the best hosts ever, and give unbelievably good house parties. My favorites are held in their house in the South of France. The house itself is exquisite, the staff are fabulous, and the food is out of this world. They always invite a great mix of people, and don't regiment the days at all, so it's very relaxing. Breakfasts, lunches, and dinners are very long and greedy, and then there's lots of flopping round the swimming pool, reading and gossiping, tennis, walking, and playing silly games. I always leave looking ten years younger but, sadly, ten pounds heavier.



*Just like that,*

I THOUGHT OF EIGHT CANDLES

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A freckled little girl sits at the front of a crowded table, staring at a cake,

searching for the perfect wish—a bike, a puppy, a brother. No, a bike. Then

letting loose with a gust. Eight candles flicker and smoke. In a town, in a home,

at a fortieth birthday party, a woman lowers a glass of merlot, glances at her

brother and smiles at a memory. A camera flash catches a few freckles.



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# ENTERTAINING

maybe. Dispatch such a houseguest as soon as you can. If they can't decide on a second cup of coffee, then what happens when it comes to pulling themselves together and *going out*? That's what you want them to do, *go out*.

But no. A bad guest has that vacant look that says, So, gracious host, what do you have planned for me on this, my first visit? And you (if you live in a city) want to say, There are buses and subways and taxis galore, and you have two feet and the city lies before you, beckoning, offering museums, galleries, theaters, cinemas, walks along the river, danger in poor neighborhoods where angry people are ready to relieve you of your wallet and your damned lassitude.

For God's sake, cousin, *go out*. There's work to be done, and I hope you don't expect me to take you by the hand. You got your nice comfortable bed; you had your nice hot shower and dried yourself with towels of the deepest and most luxurious nap; you had two cups of coffee, and there would have been eggs if you hadn't bored everyone with your cholesterol problem. So the best thing you can do is walk off that cholesterol

and leave me here to work so that I can make enough money to keep this bed-and-breakfast going.

Oh, you don't know where to go? I have a suggestion. How about *home*?

Jennifer Rubell,  
poolside at the  
Beach House B&B  
Harbour in Florida



crustiness, so the space has to have some comically Waspish purpose, like croquet. So, in the end, you have a manicured croquet lawn with pink and green striped balls left scattered around when Mummy and Daddy finished playing. It's two A.M., this super-sexy lighting is on, and a prissy girl and a rock star wander in."

## SOFIA COPPOLA FILM DIRECTOR

My brother and I have a Valentine's Day party every year. It's great to get all the corny decorations—hearts, cupids, and candy. I like the "art direction" of a party. Small parties are my favorite, like a barbecue around the pool. Things don't have to be perfect. I'm not one of those obsessive people who make candleholders out of artichokes or something, and fiddle with

"A perfect host should be flexible and organized, and have a good dash of hedonism and a desire to make their guests happy"

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every last detail. When you're not uptight, the party has a relaxed atmosphere. That—and plenty of good wine—makes everyone happy.

## LAUREN HUTTON ACTRESS

At my most memorable house parties, my "house" was a hammock, a tent, or a bedroll on the ground. My hosts were hunter-gatherers like the !Kung bushmen of the Kalahari Desert, who'd party around a bonfire every night, sing stories of their myths, and *dance*! Twenty years ago, when there were still a few nomadic !Kung, I was blessed to spend a month with them. They have the hardest life on earth. The Kalahari has standing water only three months a year. The other nine, my hosts got water from tsama melons or the stomach juices of antelopes. !Kung DNA is the most complex geneticists have found, meaning these tribesmen were probably the first humans—everyone's greatest-grandfathers. They certainly are the best-mannered people—if manners mean making guests feel comfortable. My time with them—scraps with pit vipers, mambas, or lions aside—was the happiest, most contented in my life.

## JEAN-GEORGES VONGERICHTEN CHEF-RESTAURATEUR

People often forget it, but light sets the whole mood for a dinner party. Soft, sexy lighting can even make up for bad food. Everyone looks good and feels good. Does anyone get irritable by candlelight? As for food, the important thing is to be prepared. But if I'm not done when guests arrive, I bring them into the kitchen, give them champagne, then put them to work. Everyone has a good time, and I get to order them around. ☺

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# drinks are on me

The confessional culture has taken over the cocktail party, emptying it of glamour and fizz

by Hilton Als



HILTON ALS's next book will be *The Group* (Farrar, Straus & Giroux), a study of the relationship between the intellectual and moral worlds of blacks and Jews. He is also the author of *The Women* and a staff writer for *The New Yorker*.

The cocktail party lived in my mind long before I went to one. And by the time I did, in the mid-1970s, the cocktail party as Platonic event was about to take a sharp swing to the right, away from what I grew up imagining it should be: the physicalization of certain words, sophistication and repartee among them. By 1980, the cocktail party—in someone's loft, on someone's roof, not at all in any of the places W. Somerset Maugham described in his brilliant and superficial book *The Razor's Edge*—had become what it remains: a forum for private grievances publicly stated, aided and abetted by finger food.

"We were arguing so much, we had to call our sponsor and she staged an intervention," one woman said to another at a recent event passing as a cocktail party, where many of the guests wore tennis shoes, and self-satisfaction and self-pity—in equal measure—dotted the corners of their mouths like barely baked Brie. "I mean, if she doesn't want to communicate with our therapist, what's the point of being in a relationship?" Indeed, what is the point of being in a relationship if each turn of phrase is not "communicated," and each turn of mind is not picked at like a bit of roast beef on a toothpick?

"I mean, if she doesn't want to communicate," is what the cocktail party has become—less a place for mystery fueled by potentially

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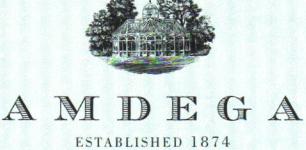
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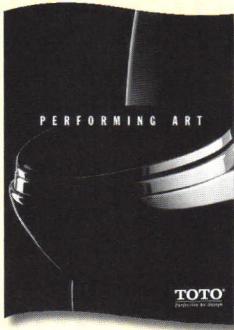
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## drinks are on me

bad behavior kept in check by sharp blazers and lipstick firmly planted on fluttery, gossipy lips than a place where stock portfolios and the mutual benefits of couples counseling are extolled. Personal growth is optimum on those summer and fall and winter nights, celebrating whatever the cards have been sent out for. Any aversion to discussing one's "feelings" is considered suspect. Everyone is unhappy, or happy, no in-betweens. Life is beautiful, if only we could learn how to live it. One is chided for not opening up, not taking a yoga class, not having a power bar in lieu of a crab puff at, oh, God, another cocktail party. That is what the contemporary cocktail party has become: a bourgeois distraction from the tension inherent in being in a relationship that's "real," being on the couch, being into "personal growth," being as smug and self-satisfied and self-pitying as you should be, given this life, this life that includes having issues about cocktail parties.

The first and, it turns out, last genuinely acceptable cocktail parties I went to were hosted by my late mentor, the poet and teacher Owen Dodson. On West 51st Street. In his penthouse. Light over the Hudson River and ladies' cologne, a little powder spilled in the powder room. 1975 or so, can you believe? Red carpets and red fingernail polish, and one saw in his rooms much of black theater and film: Ruby Dee, Derek Walcott, Josephine Premice, and "everyone." Owen's parties were models of civility and tact and amusing drunkenness. Cigarettes. Psychoanalysis was kept on the couch, and ice in the kitchen. Candles were lit. Everyone looks beautiful in candlelight, he said. He was old, I was a teenager. He had known Truman Capote. He flickered with intelligence. The candles flickered and the light ran out, but no one wanted to leave. There was so much erudition at Owen's, so much heart and soul—and it was something he shared. His parties were a communal experience, and worked because they required your attention and wit. Now, mostly, one can't wait to leave the cocktail party, so-called. But you have to. It would be too dangerous to leave all that self-improvement at home, alone, for very long, or go out and try to play grown-up.

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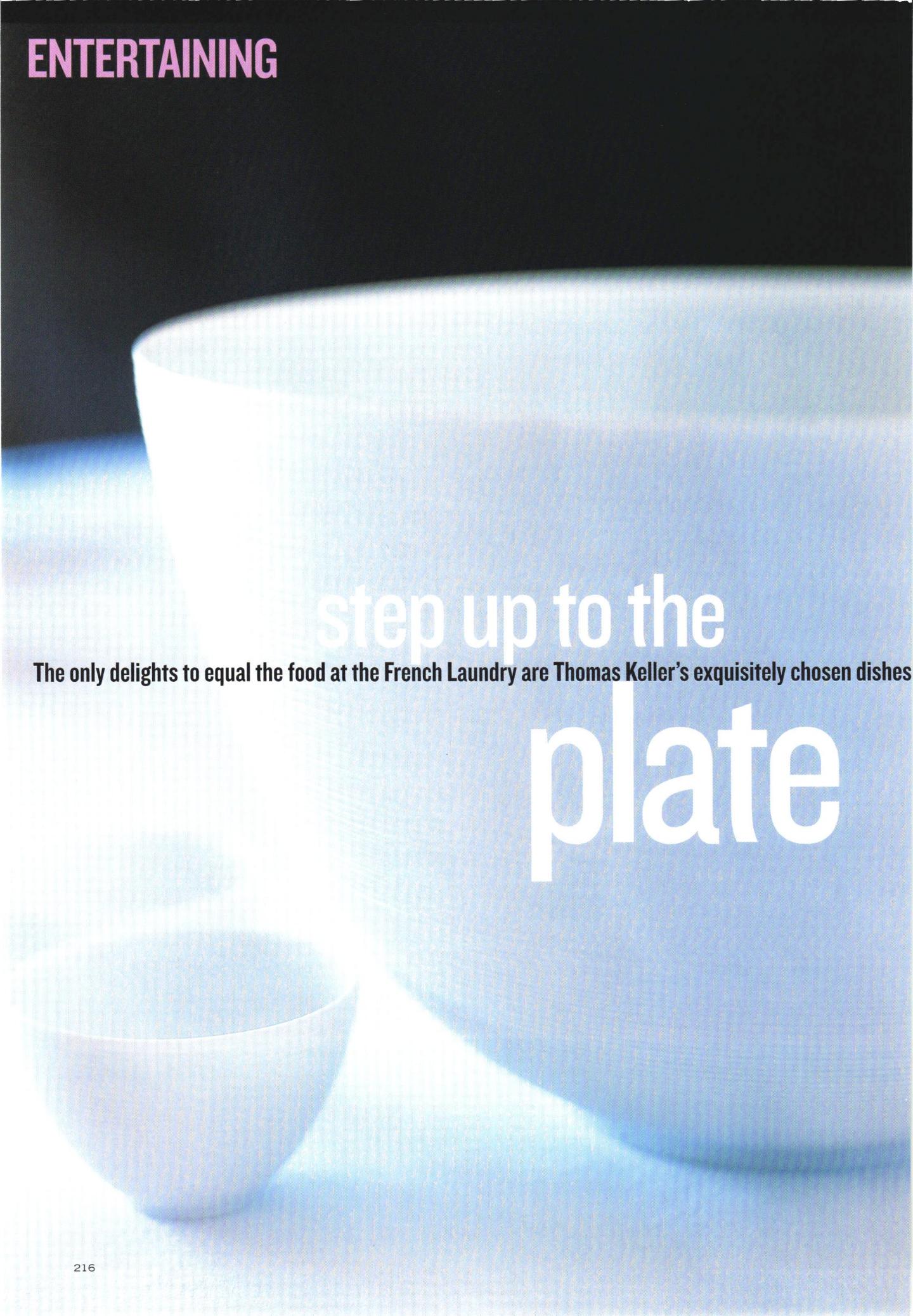
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A stack of white plates with a blue cloth napkin underneath.

step up to the

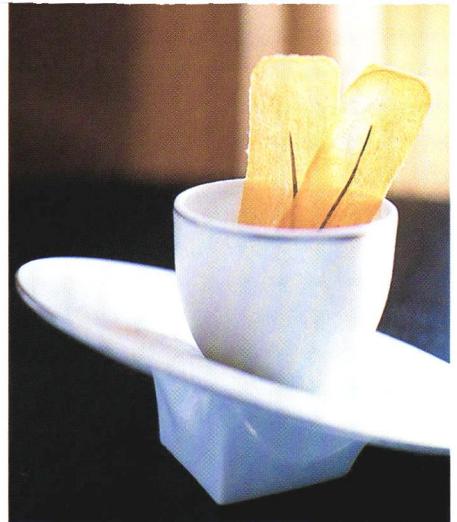
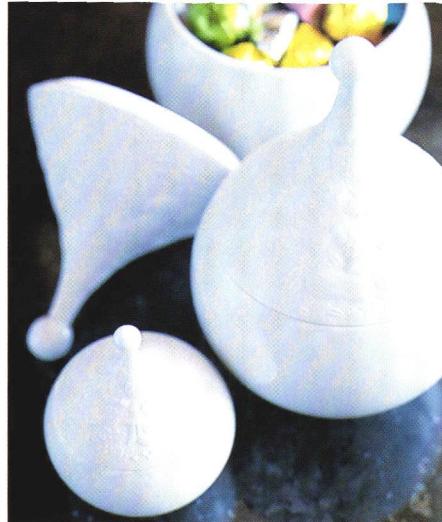
**The only delights to equal the food at the French Laundry are Thomas Keller's exquisitely chosen dishes**

plate

WRITTEN BY ELIZABETH POCHODA  
PHOTOGRAPHED BY MELANIE ACEVEDO  
PRODUCED BY LORA ZARUBIN



A sampling from Keller's china closet. This page, on the shelf, Bernardaud's "VIP" custard and truffle bowls. In the boxes, back row, Rosenthal's "Mini Me"; front, Bernardaud's "Eye," right, and Rosenthal's "Micro Me," left. ■  
page: Coquet bowl and  
The nicknames are inventions  
of the Laundry staff.



## ENTERTAINING

An enterprising scholar eager to explain Milton's poetic genius once hit upon the idea of counting the caesuras in *Paradise Lost*. And it worked, sort of. She found that only a dozen or so times in the 10,560-line poem did the poet put the pause in the same place in two successive lines. We may not know what to do with such an arcane statistic, but the method is instructive—when the talent is that big, you have to look at the small picture to get a handle. I would therefore recommend that all visitors to Thomas Keller's French Laundry in Yountville, California, just relax and enjoy the experience, but if you must try to account for it, start small, maybe with the way the servers polish their shoes. Or more ambitiously, with the dishes.

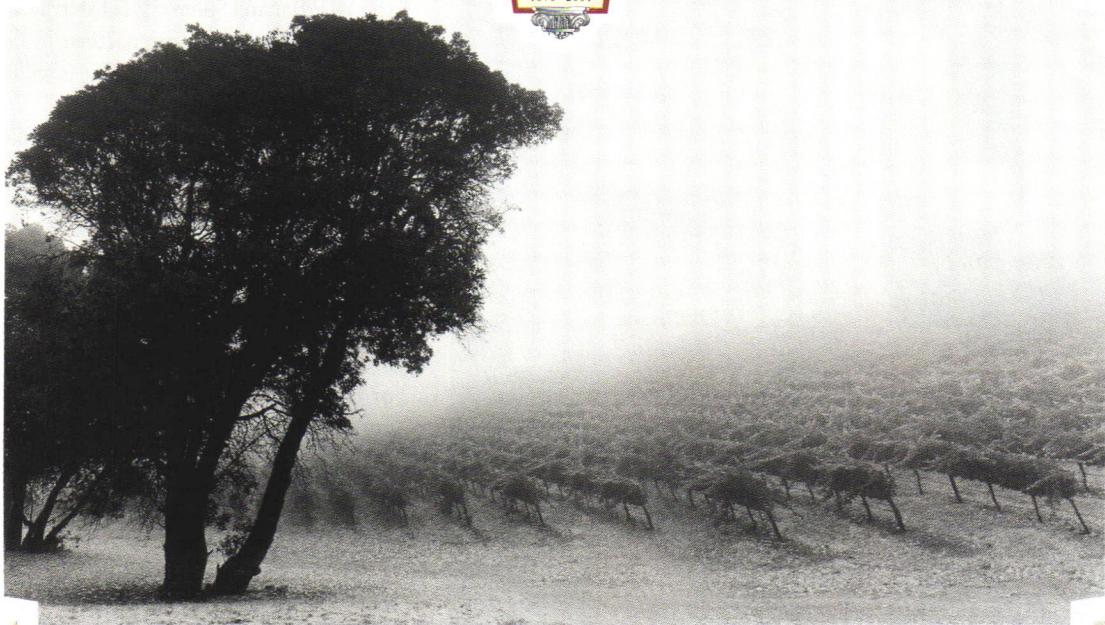
A lot of thought has gone into keeping the Laundry from becoming a temple of food. Laura Cunningham, who runs the front of the house, spends much of her energy rearranging the desires of tensed-up guests who have waited months for reservations at what they've heard is, at the very least, the best restaurant in the country. They want to be wowed. The French Laundry is not in the wowing business. Cunningham makes sure that there is no hauteur here, no staff high jinks or hand-wringing servility. There is no show-time atmosphere, no music, and no art on the walls. But there is drama, and that's where the dishes come in. Porcelain is Thomas Keller's game. He uses it with crafty surprise, the way a great pitcher employs his arsenal of pitches: fastball, sinker, slider, curve, change-up. Porcelain is also the music and art of the French Laundry, a subtle source of delight. And if those metaphors don't drive the point home, try this: dishes are Keller's passion as much as food is. He has come to think of the two together.

So have the other chefs at the Laundry. "Porcelain sets off the food without distractions," Keller explains. "The cooks find it

exciting, so it inspires their creativity." When a signature dish like Oysters and Pearls (a sublime sabayon of pearl tapioca with osetra caviar and Malpeque oysters) arrives atop a stack of five delicate plates, you get the message. The stack is not an exercise in flaunted uselessness; it is there to create a focal point. Although it works beautifully for Oysters and Pearls and for salads, Keller wouldn't use a stack for foie gras, which he considers so visually exciting that it merits a

Keller, far left, and further adventures in the china trade: Rosenthal's "Genie" bowl with hand-wrapped Valrhona chocolates; Coquet's magnetized Slider, with white truffle custard and potato-chive chips. ■ Below: Coquet's "LP" series, with tagliatelle, Perigord truffles, and fresh summer truffles.





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# ENTERTAINING



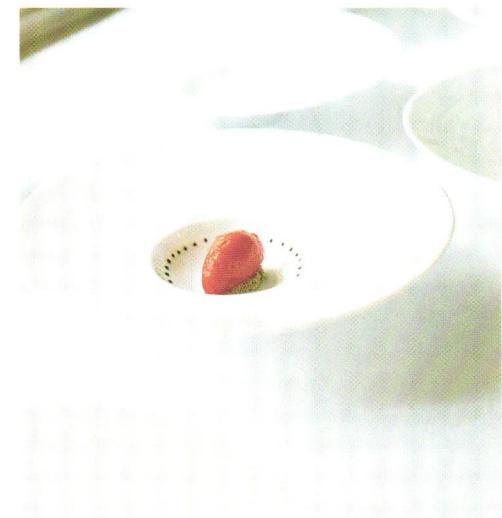
single plate with garnishes to let guests make their own composition. Which plate? That depends on a chef who knows what to pitch to whom. Your foie gras might come on the Big Eye or the Racetrack, the Palm Plate or the VIP Banana Split, depending on what preceded it, what your companions are having, and other considerations of timing and finesse. But wait—if the foie gras is sautéed, that's a whole different ball game, requiring the heft of the aptly nicknamed Dominator.

And about the names. They are kitchen shorthand for designs from Bernardaud, Rosenthal, Coquet, Schönwald, and other makers of fine porcelain. They reflect the Laundry's sense of fun the way the slangy designations of the food sometimes do: Peanut Butter and Jellies, Coffee and Donuts, Chips and Dip—one more manifestation of the joy that goes into the whole enterprise. There is a graduated series of plates from Coquet that the Laundry staff has calibrated as the CD, the 45, the 78, the LP, and the Pizza Box. There are also the *Austin Powers*—inspired Mini Me and Micro Me. Whatever uses their makers designed these dishes for, Keller has improvised his own. The Michael

**Keller and part of his stash,**  
**above. ■ A savory sorbet**  
**in the Bernardaud "VIP"**  
**sorbet bowl, right. ■ The**  
**Laundry's version of "Coffee**  
**and Donuts" in the perfect**  
**Bernardaud dishes, below.**

Jordan is actually Bernardaud's cake plate, and the VIP Banana Split is its relish tray. Keller may buy only one item from a pattern, or he may buy out an entire warehouse, but he is willing to wait months to get what he wants.

A lot of four-star restaurants are like drive-in movies eager to distract you with five disparate experiences at once. The Laundry practices the luxury of economy. Small portions on generous plates, concentrated flavors, and the kind of service that exerts a mastery over time. Behind it all is that genius we want explained. Analogies break down. Keller isn't the John Milton of food or the Roger Clemens of dishes. It should be enough to say he's in their league.





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PASSIONS

# OURDOGS

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ELIZABETH MARSHALL THOMAS ruminates on animal intelligence. Does Rover have good taste? KITTY HAWKS, BUNNY WILLIAMS, THOMAS O'BRIEN, and other top decorators discuss the antics and aesthetics of their canine collaborators. Art critic ROBERT ROSENBLUM digs into the meaning of pooch portraiture.



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#### 1937 • Bad Dog!

You can almost hear the shamefaced poodle being scolded for climbing on the chair in this image by **Anton Bruehl** that appeared on a *House & Garden* cover. The magazine has always been fond of Fido. In its early decades, *House & Garden* ran a regular section called Dog Mart, which featured photos of prize pups, pet advice, and ads for breeders and kennels. Curiously—or not, depending on your allegiance—the magazine never had a Cat Mart.

## sit, fetch, think



As every pet owner knows, our four-footed companions have complicated minds

by Elizabeth Marshall Thomas

"E=mc<sup>2</sup>!" says Sandy.  
Left: a pensive—or maybe just hungry—English bull terrier named Louise.

ELIZABETH MARSHALL THOMAS

is the author of the best-selling *The Hidden Life of Dogs* (Pocket Books), *The Tribe of Tiger: Cats and Their Culture*, and, most recently, *The Social Life of Dogs: The Grace of Canine Company* (Simon & Schuster).

How is it that in this day and age, political correctness holds that animals can't think and have no emotion? People who say otherwise are accused of anthropomorphization, but there's no evidence for this view. In fact, all evidence should suggest that the animals we know best, the dogs and cats who share our households, have mental abilities not unlike our own. Not only that, but these animals have much to teach. Most pet owners would agree with these statements. Our pets spend most of their time with us where we can watch everything they do. They have, in other words, made experts of us.

But why are we seldom seen as experts? Perhaps because of a prevailing view of the so-called animal lover as sentimental and unscientific. In the stereotype, the animal lover is usually female—a bomb-throwing animal rights activist if she's young, an overweight childless woman if she isn't young—using her pet as a surrogate person to fill a void in her meaningless life.

The notion that a normal, busy, reasonable person might love a dog or cat simply because of its abilities, say, or its splendid personality, doesn't occur to the stereotypers. Never mind that Charles Darwin also believed that animals



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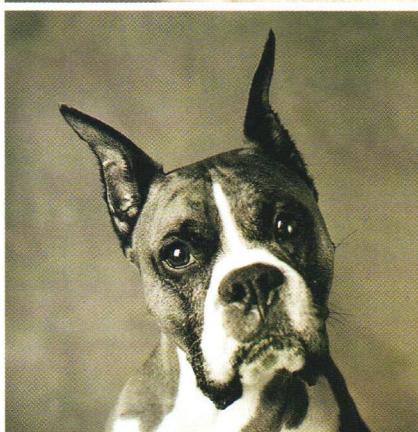
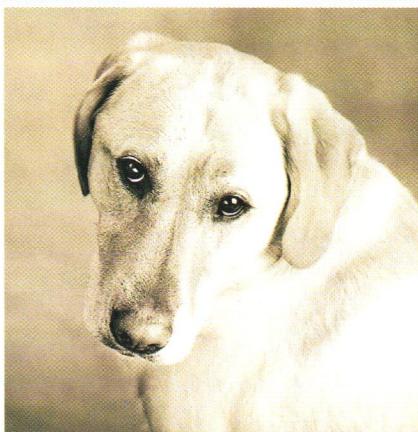
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# OUR DOGS

have complex mental processes; pet lovers have heard themselves described as deluded, as selfish, as seeking the company of animals because they can't get along with other people, and so on. The negative stereotype has done much to silence animal lovers, many of whom are reluctant to talk about their animals, lest their listeners misjudge them. This is a great misfortune.

In response to a book I wrote, *The Hidden Life of Dogs*, I was privileged to communicate with many of these animal lovers. They came to lectures and book signings, called in while I was a guest on talk radio shows, and wrote bushels of letters. Contrary to the stereotype, most of these people were sane and well-informed. They not only lived with their animals, but were always learning from them, mostly because the animals could carry on more or less autonomously, just like the other members of the household. Over time I heard many hundreds of stories from these people. Virtually none were silly or anthropomorphic. Virtually all were insightful and informative and, taken together, would finally and forever lay to rest the notion that animals such as cats and dogs lack consciousness and emotion. Yes, the cumulative evidence is in anecdotal form, but as of this moment, evidence of thought or emotion, even in people, presents itself anecdotally. If one wants to learn of it, one must listen to the anecdotes. There is really no other choice.

I found the stories involving blindness to be among the most compelling. Consider this from a blind caller on talk radio: his dog led him everywhere, he said, choosing routes for



him that led around obstacles that were not in sight when the walk started. The dog, in other words, anticipated some of the needs of its master and planned ways to meet them in advance. "How wonderful," I said to the caller, "that seeing-eye dogs are trained so well."

"But he's not a seeing-eye dog," said the caller. "He's just a stray, from the humane society's shelter. And he's never had any training. He figured all this out for himself."

On another occasion, at a lecture, I met a blind woman who lived at the end of a long, private drive. When she entered the drive from the street, she said, she would release her seeing-eye dog. If her boyfriend was with her, the dog would leave her side and go bounding off to play with other dogs. If she was alone, however, the dog would stay right beside her, no matter what she did or said. Its training did not explain its behavior. However, as was true of the dog in the first story, the seeing-eye dog, without experiencing blindness itself, had figured out

what blindness meant. Hence, its understanding of its owner's situation and its concern for her safety explain its behavior very well.

There were hundreds of other stories—of pets who alerted their families to danger, of

pets who learned to open gates and doors and use toilets, of pets who watched television with a preference for certain programs, of pets who adopted human characteristics (smiling, sitting politely at a table, and the like), of pets who mourned the dead, of pets who seemed to read the mind of their owners. In short, the stories showed that we live in a world of animals who make what they can of our perplexing lifestyles, and who try to do their best by us, motivated by emotions that are evidently very like our own, and guided by thoughts that manifest themselves in conscious action. These animals are not exactly like us, surely. They are, however, something like us. And it is the pet owners with their gift for good observation who uncover these similarities.

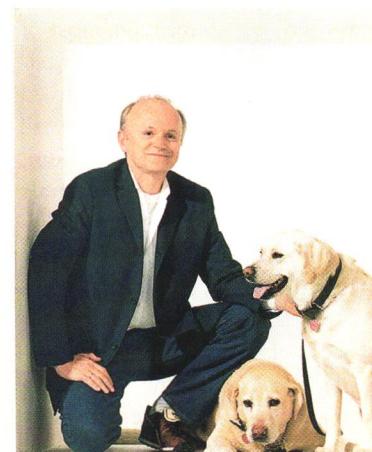
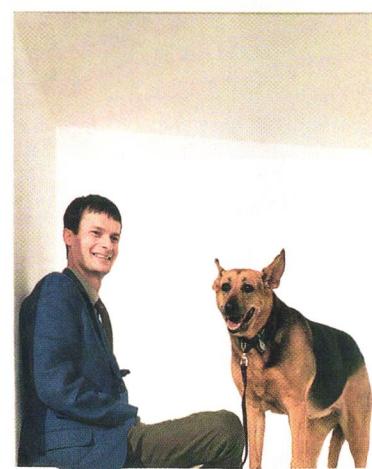
With luck, some of the next generation of scientists will come from households with pets. If so, they may put an end to the superstitious notions that animals (birds and mammals, anyway) can't consciously think and don't experience emotions. Who would be better equipped to study the mental abilities of animals than a scientist from a family of good observers, whose first teacher was a dog or a cat?

**Guess which one  
cried over *The  
Bridges of Madison  
County*. From top:**  
a Bernese mountain  
dog, a Shiba Inu, a  
yellow Labrador  
retriever, a boxer.

# K-9 design

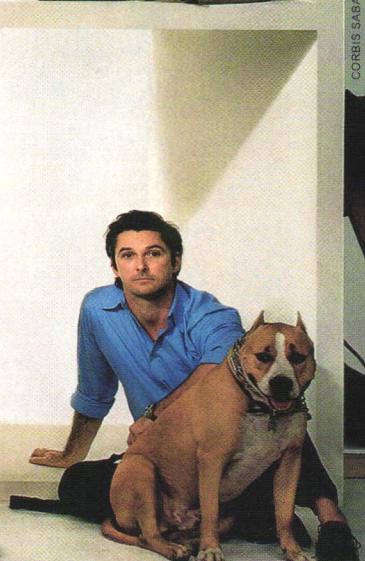
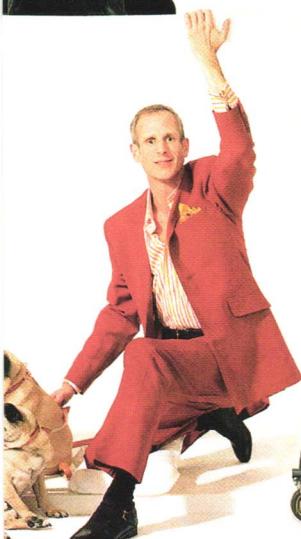
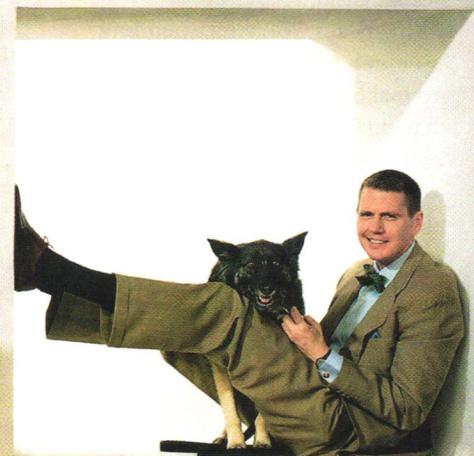
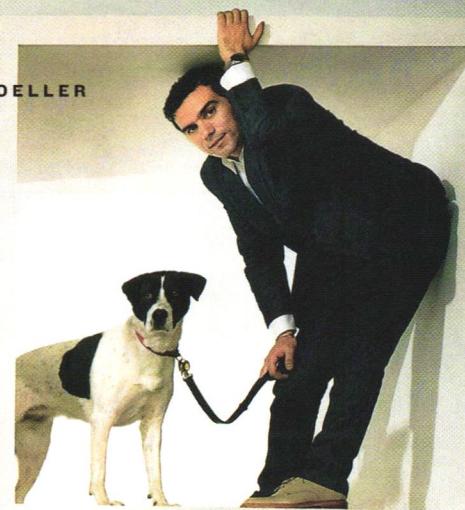
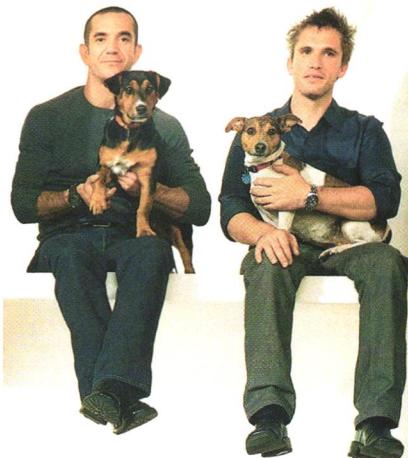
**Mutts as muses?**  
**Top decorators sing the praises of their pooches**

**TOP ROW** From left: Peter Vaughn and his West Highland terrier, Dewey; Peter McGrattan and Roxanne, his shepherd mix; Tony Ingrao and his miniature dachshund, Axel; Brian Messana with Oliver, a terrier mix, and Toby O'Rorke with Mildred, a Jack Russell terrier; Fernando Santangelo with his mutt, Lila. **SECOND ROW** From left: Bunny Williams with Lucy, her terrier mix, and Kitty Hawks with Major Deegan (of indeterminate mix) and Virgil Fleason, a shepherd mix; Eric Cohler with Tyler, his poodle; Sara Bengur with her wire-hair dachshunds, Oscar and Fred; Randy Kemper with his miniature dachshund, Ivo.



**THIRD ROW** From left: Thomas O'Brien with his Maltese, Daisy, and his cairn terrier, Bub; Steven Harris with Emma and Zoe, his golden Labradors; Brian Murphy with Lily, his Yorkshire terrier; Betty Sherrill (on ladder) with her toy poodles, Kim, Izzy, and Chrissy; Thomas Jayne with Moughie, his mixed breed. **BOTTOM ROW** From left: Mary Drysdale with her Great Dane, Leo Durocher; Laura Bohn with Amy, a Welsh corgi; Jamie Drake and his pugs, Cyclops and Dillon; Gustavo Bonevardi with Sony, his Rhodesian Ridgeback; Rob Southern with Carlos, an American Staffordshire terrier.

PRODUCED BY DAVID COLMAN ■ PHOTOGRAPHED BY MARTIN SCHOELLER



# Pup-loving decorators discuss the paws that refresh them

## PETER VAUGHN

(DEWEY, WEST HIGHLAND TERRIER)

"It's easy to get caught up in making a house beautiful, but having a dog around is a constant reminder that decoration is in the service of everyday living."

## LAURA BOHN

(AMY, WELSH CORGI)

"For me, animals are a visual trip—no different from anything else. I just bought a Range Rover, and the interior matches Amy perfectly. Still, you have to fall in love with a face."

## ROB SOUTHERN

(CARLOS, AMERICAN STAFFORDSHIRE TERRIER)

"I'm always worrying, spending so much time and money, trying to make this or that perfect. But having Carlos there is a reminder that sometimes things are great the way they are. To me, he can't get any better."

All day, I'm

the one out there giving, nurturing, dealing with difficult people, and difficult problems. So to come home and have someone there who's so happy, and who gives you so much love, is the absolute best

—BUNNY WILLIAMS

(LUCY, TERRIER MIX)

**"Well, the joke is that decorators have small dogs because they pee all over the clients' carpets, so they have to go buy new ones. But that doesn't work—I've tried"** —BRIAN MURPHY (LILY, YORKSHIRE TERRIER)

## STEVEN HARRIS

(EMMA AND ZOE, GOLDEN LABRADOR RETRIEVERS)

"Dogs remind me of the best part of childhood—that innocence and contentment—which is hard to come by in the adult world."

## THOMAS JAYNE

(MOUGLIE, MIXED BREED)

"It's simple: no matter how grand, how stiff, how artificial the place, a dog can take the edge off of any room."

## THOMAS O'BRIEN

(BUB, CAIRN TERRIER; DAISY, MALTESE)

"They add personality to whatever room they're in. And they have a great knack for placing themselves in the perfect spot; they even change it seasonally!"

## TOBY O'RORKE & BRIAN MESSANA

(MILDRED, JACK RUSSELL TERRIER; OLIVER, TERRIER MIX)

"Dogs don't respect what you do, or how successful you are, which is a helpful perspective to have."

—Toby O'Rorke

"They're extremely good at identifying your best clients. And their destructive tendencies give you endless justification for buying new furniture."

—Brian Messana

**D**ogs are the ant-client: they never question your taste, and they're also not insecure about their own taste. And their priorities are very simple: they like it soft. But don't we all"

## KITTY HAWKS

(MAJOR DEEGAN, MIXED BREED; VIRGIL FLEASON, SHEPHERD MIX)

## TONY INGRAO & RANDY KEMPER

(AXEL AND IVO, MINIATURE DACHSHUNDS)

"No human we've ever worked with can distress a piece of furniture the way a dog can. And in our opinion, dog hair gives fabric great patina." —Randy Kemper



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# ruff beauty

A critic explains why art has been going to the dogs for centuries

by Robert Rosenblum

ROBERT ROSENBLUM

is an art historian and curator. The author of 17 books, he most recently published *1900: Art at the Crossroads*.

The story begins with a glossy magazine article I was asked to write in 1986. Could I provide a very brief text about some paintings of dogs? As a student of Romantic art, I had always been fascinated by the way eighteenth-century animals were depicted. They seem to change before our eyes, responding, like people, to the revolutionary drumrolls of passions and liberation. Within decades, artists had transformed them from courtiers at the royal hunt to the uninhibited incarnations of primal instincts, whether love or violence. I said yes, and quickly focused my attention on the canine version of this story as told in a sampling of artworks that included everything from Rococo lapdogs on velvet cushions to Victorian buddies sharing a bone.

But this little diversion soon opened broader vistas. Couldn't dogs, I asked myself, tell the entire story of Western art? After all, they've always been Rorschach tests for projecting both our private emotions and the public dramas of our history. Prompted by a savvy editor at the publishing house Harry N. Abrams, I set



out to prove my thesis. A labor of love, *The Dog in Art from Rococo to Post-Modernism* appeared in 1988. Research was a joy. I found eighteenth-century French dogs more pampered than Marie Antoinette, British Newfoundlands more heroic than Byron, Chins more *japoniste* than the Impressionists who painted them, post-Hiroshima stray dogs more existentialist than Jean-Paul Sartre. And even though I had decided, given the surfeit of candidates, to restrict my examples to painting and sculpture (plus a few buildings) that focused on

Rosenblum at home with Winnie and a Neil Winokur photo of her predecessor, Archie

## ruff beauty

dogs as central, not peripheral, players, it turned out that every big name in the history books was there, from Goya, Turner, and Picasso to Mondrian (that was quite a surprise), Bacon, and Lichtenstein. So here, with a lighter and cuddlier touch, was a virtual survey course on modern art, viewed from a uniquely dog's-eye perspective.

Who would have guessed, however, that the author of this parallel history of art was himself dogless, getting to love Pomeranians only via Gainsborough and dachshunds via Warhol. But

remember the Pygmalion story? In 1990, all these Galateas came to life in the form of Archie. My children, of course, had always nagged for a dog, at which I would produce the predictable response that New Yorkers who travel a lot should avoid such commitments.

But with my wife's help, they plotted the triumph of love over reason, and one day I came home to an English bulldog puppy, fresh from the kennel. Within 24 hours, he became the sun in our family's solar system, projecting and receiving fully unbuttoned emotions.

And he transformed city life as well. What a revelation it was to realize that, below waist level, right out on the street, was this alternate society of dogs whose masters and mistresses were mere shadows of their four-legged charges! There they all were, our ids on leashes, unashamedly sniffing hindquarters and relieving themselves in public.

And, of course, Archie, adored as he was, also entered the pantheon of dog art that I had traced before his birth. Three notable photographers—Neil Winokur, Timothy Greenfield-Sanders, and Jeannette Montgomery Barron—were privileged enough, so we thought, to have him sit for them, at our home and in their studios, with framed results that, alas, after 1998, turned into commemorative portraits.

But with dogs, as with people, there is life after death. Months after Archie left us to deal with the indoor and outdoor voids of his absence, my family, again as a surprise, filled the hollow spaces with his successor in our bulldog dynasty, a female puppy we named Winnie. We all instantly succumbed, amazed that we could love her so quickly, and delighted by how different she was from the ancestral deity who—shades of *Rebecca*!—still reigns on our walls.

Instead of his weighty nobility, she provides a girlish coquetry; in place of his macho countenance, she offers a face the French would call *jolie-làide*; she is now the Reine Soleil of our new emotional orbits.

And if there is life, can art be far behind? At the moment, I'm involved with putting together a big exhibition of portraiture circa 1770–1820, featuring the likes of Catherine the Great and Napoléon. If we're lucky, we'll also get a heartbreakingly loan from Sir John Soane's fabled London house in Lincoln's Inn Fields.

Amid his private labyrinth of convex mirrors, indirect lighting, and floating domes, there hangs a posthumous portrait Soane commissioned from James Ward of his beloved dog Fanny. She is depicted in a vast landscape of giant classical ruins, reclining on top of a column as if meditating on the marvels of a lost civilization. In death, as in life, she followed in her architect master's footsteps.

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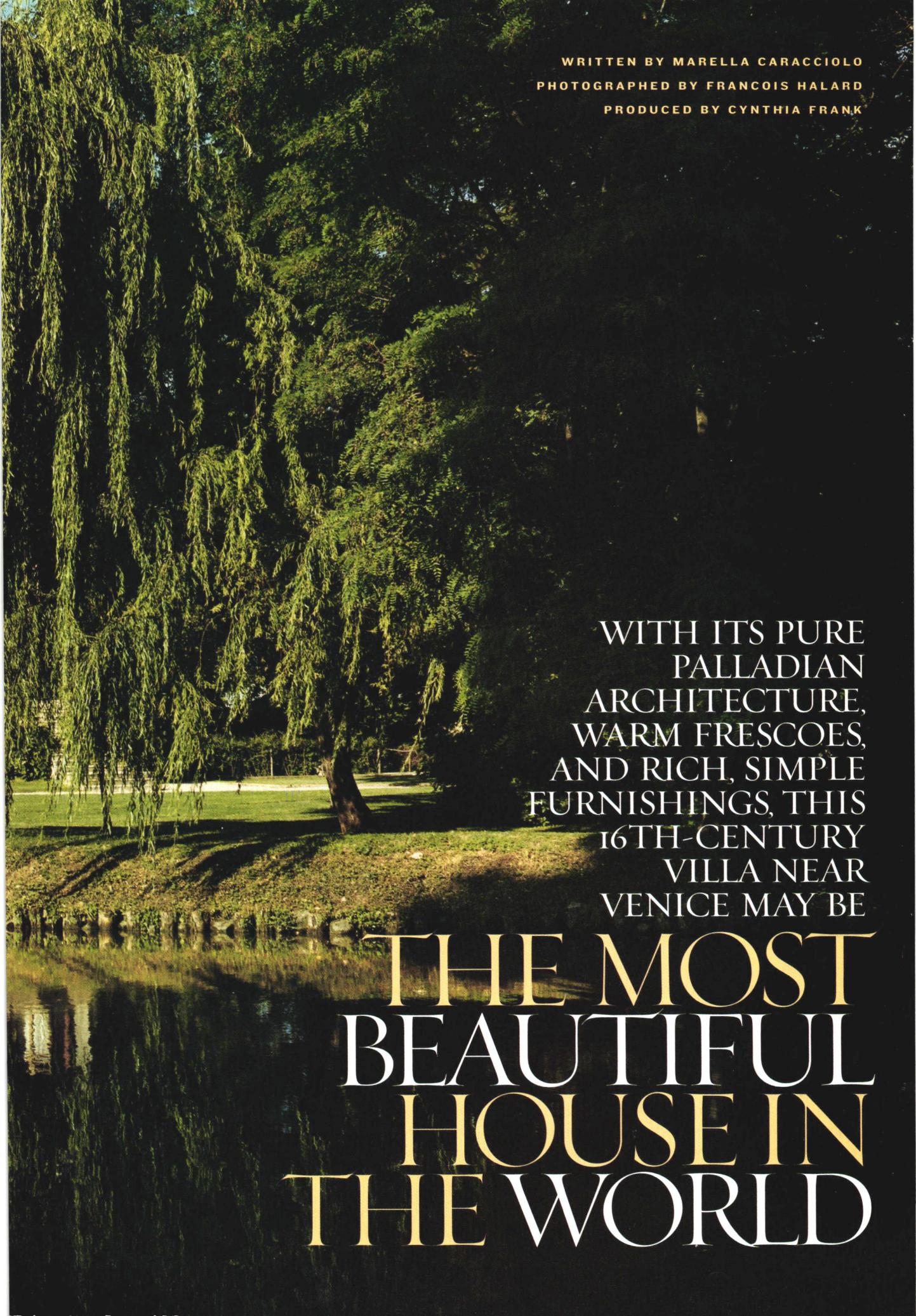
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The Apollonian meets the Dionysian as the classical lines of the villa La Malcontenta rise up among the willows on the lush banks of the river Brenta in the Veneto area of Italy. The facade, which is plastered in powdered marble called *marmorino*, is famed for its Ionic *pronaos*, or pillared portico.



WRITTEN BY MARELLA CARACCIOL  
PHOTOGRAPHED BY FRANCOIS HALARD  
PRODUCED BY CYNTHIA FRANK

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FURNISHINGS, THIS  
16TH-CENTURY  
VILLA NEAR  
VENICE MAY BE

# THE MOST BEAUTIFUL HOUSE IN THE WORLD



In Palladio's rational design for the villa, the central room, left, with its high, vaulted ceilings, serves as the axis of the cross-shaped house plan. The floor is a type of Venetian terrazzo. ■ Palladio may not have liked the frescoes that cover the building's interior. For example, his doorways are spare, simple, but the fresco in the central room, opposite page, creates a *trompe l'oeil* of a grand and imposing door frame. The globe is 19th century. Del Vicario plans to reproduce the low banquettas as part of a new furniture line.

AS A YOUNG BOY growing up outside Venice during the Second World War, Antonio Foscari would wait for the blasts from air raids to end and then, with his father, rush along the banks of the river Brenta on his bicycle to a villa known as La Malcontenta. The house, formally called Villa Foscari, was built around 1560 by Andrea Palladio, for brothers Nicolo and Alvise Foscari. By the 1940s, the house no longer belonged to the Foscari, who had sold it after the downfall of the Venetian Republic in 1797. But young Antonio and his father still had a familial pride in the place that sent them hurrying to see if the villa had

survived any attack. Today, architect and historian Antonio Foscari betrays some emotion as he recalls his relief when, from his bike, he saw the chimney tops rise above the poplars. Then the solid mass of the building appeared, still standing like an ancient temple against the flat landscape. Such strong feelings eventually led Foscari and his wife, architect Barbara Del Vicario, to reacquire the ancestral home in 1973. The two began restoration the following year, and in the intervening time, the Foscari have developed a uniquely creative relationship with their home. This is its story.

La Malcontenta means "the unhappy woman." The name most likely has its origins in the term *mal contenuta*,





The large, lofty rooms in the villa are balanced by more intimate spaces, such as this small room, or *camerino*, in a rear corner of the piano nobile. The chairs were made by a local craftsman. ■ The room's ceiling is decorated with a representation of Fame, opposite page, announcing herself with two trumpets—one made of gold, the other of silver.





**Fire is the theme in the spacious living room in La Malcontenta's east wing.**

**The ceiling is covered by a fresco of Prometheus stealing fire from the gods.**

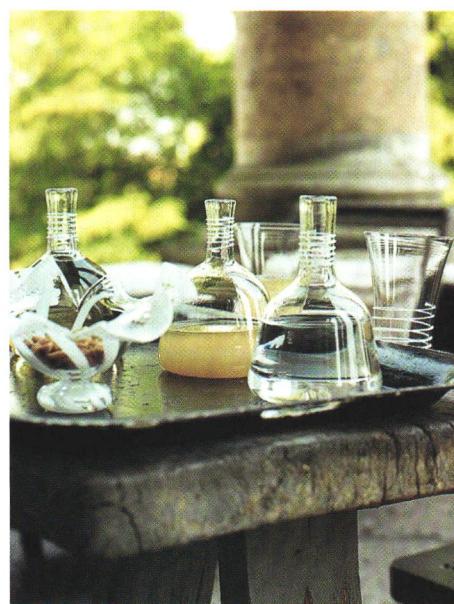
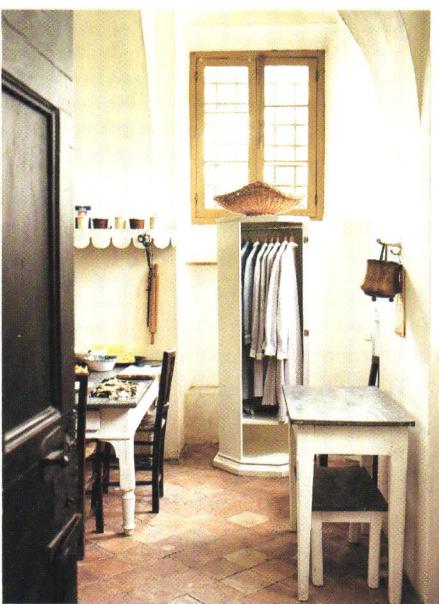
**The fireplace surround is made of marble from Verona. The sofa and white chairs are upholstered in fabric from Tessoria Asolana, in Asolo, Italy.**

**The straw mats throughout the house are squares preassembled according to the size of each room.**



meaning “badly contained”—a reference to the river’s former tendency to flood its banks at the site of the villa. But the more interesting explanation behind the villa’s name is the legend that the wife of one of the original owners was banished to the house for living too loosely in Venice. If she was sad, Palladio was joyous. The villa was his first major commission from a family of the city. In the early 1550s, Palladio had gained celebrity in nearby Vicenza. But the Venetians were deeply suspicious of anything endorsed by papal Rome, Foscari says, and Palladio’s architecture, rooted in the same classical language that was resurfacing in the new buildings of Renaissance Rome and Florence, was seen by many as a threat to Venetian individuality and integrity. The Foscari offered Palladio a unique opportunity to show off his talent on a piece of land by the Brenta, the main travel route between Venice and Padua. “Boats were passing by constantly,” Foscari explains. “Because of the bend in the river at this spot, people could observe the building from all angles.”

**T**HE VILLA, a monolithic structure with a central portico crowned by a triangular pediment, is a perfect example of Palladio’s rigorous vision. The monumental exterior—testimony to Palladio’s preference for simple materials like brick and stucco, as opposed to stone—is deceptive. Like a puzzle box, the building conceals a surprisingly articulate sequence of interior spaces, centered around a cross-shaped hall with a vaulted ceiling. “The beauty of this building,” says Foscari, “reflects the rigorous theories on which it was planned and built.” The sequence of rooms is broken by small doors so simple and essential in form that they look as though they were cut out of the walls with scissors. The same can be said of the unadorned windows that help control the harmony of light and



## Custom Columns

Architect Barbara Del Vicario, top left, on a sofa in a custom fabric that copies a design in the fresco. ■ Clockwise from top right: The dining chairs by Del Vicario are based on a Roman model. She also designed the candle holders on the table; columns from her Ottagono line are on either side of the doorway. The chandelier of 60 Murano glass bowls is made for candles. The hand-blown glasses and personal decanters are part of a set by Del Vicario. The washstand column with hinged top is by Del Vicario. The kitchen features an Ottagono cabinet (here with clothes), which can be used for anything from china to CDs.



shadow. "The frescoes, based on Ovid's *Metamorphoses* and painted by Battista Franco and Battista Zelotti, were added later," says Foscari. Given the architect's preference for unadorned walls, Foscari adds, "it's possible Palladio saw the frescoes as a breach of the purity of his vision."

A WALK THROUGH the light, airy rooms of La Malcontenta with Del Vicario is an exquisite experience. Her gentle approach is matched by an architect's understanding of the building's needs. "A great amount of work was required," she says. The riverbank was shored up; power lines were buried. And that was nothing compared with the restoration inside the house. "The frescoes cover some four thousand square yards," Del Vicario says, "and Antonio oversaw a rigorous conservation of architectural elements, such as returning Palladio's red terrazzo floor"—made of compressed brick powder and lime—"to its original patina."

Passing through a frescoed bedroom or bathroom, or one of the many dining areas, is part of an artistic itinerary. "Each room," says Foscari, "is related to the others like the notes in a symphony." Though spacious and grand, La Malcontenta retains an informal air. Fireplaces heat the rooms; electricity—with a few necessary exceptions—is out of the question. As in the sixteenth century, the main source of light in the evening is candles.

A less tangible aspect makes the restoration of the villa unique: the present inhabitants' respect for traces left by previous owners who also devoted part of their lives to the villa. They include Lord Phillimore, from whom Foscari and Del Vicario bought the house, and the third most recent owner, Albert Landsberg, the cosmopolitan *saloniste* who rescued the villa from decay in 1925. Between the

The ground-floor *bagno dei cavalieri*—men's bath—features an antique tub of Verona stone with an 18th-century faucet. The bust is a plaster copy of a Roman work in the Vatican collection. The windows were made by a technique, developed in Venice in the 15th century, in which a drop of molten glass is twirled at the end of a rod into a small disk-shaped pane. The panes are then welded together with lead.





World Wars, a visit to La Malcontenta became an artistic pilgrimage. Stravinsky, Diaghilev, and Le Corbusier came here; so did Coco Chanel. The Foscari have continued this suave, free-spirited hospitality. Andy Warhol, Cy Twombly, Frank Gehry, and Joseph Brodsky have been among their guests. Says Antonio Foscari: "There is a bond among those who have loved this house."

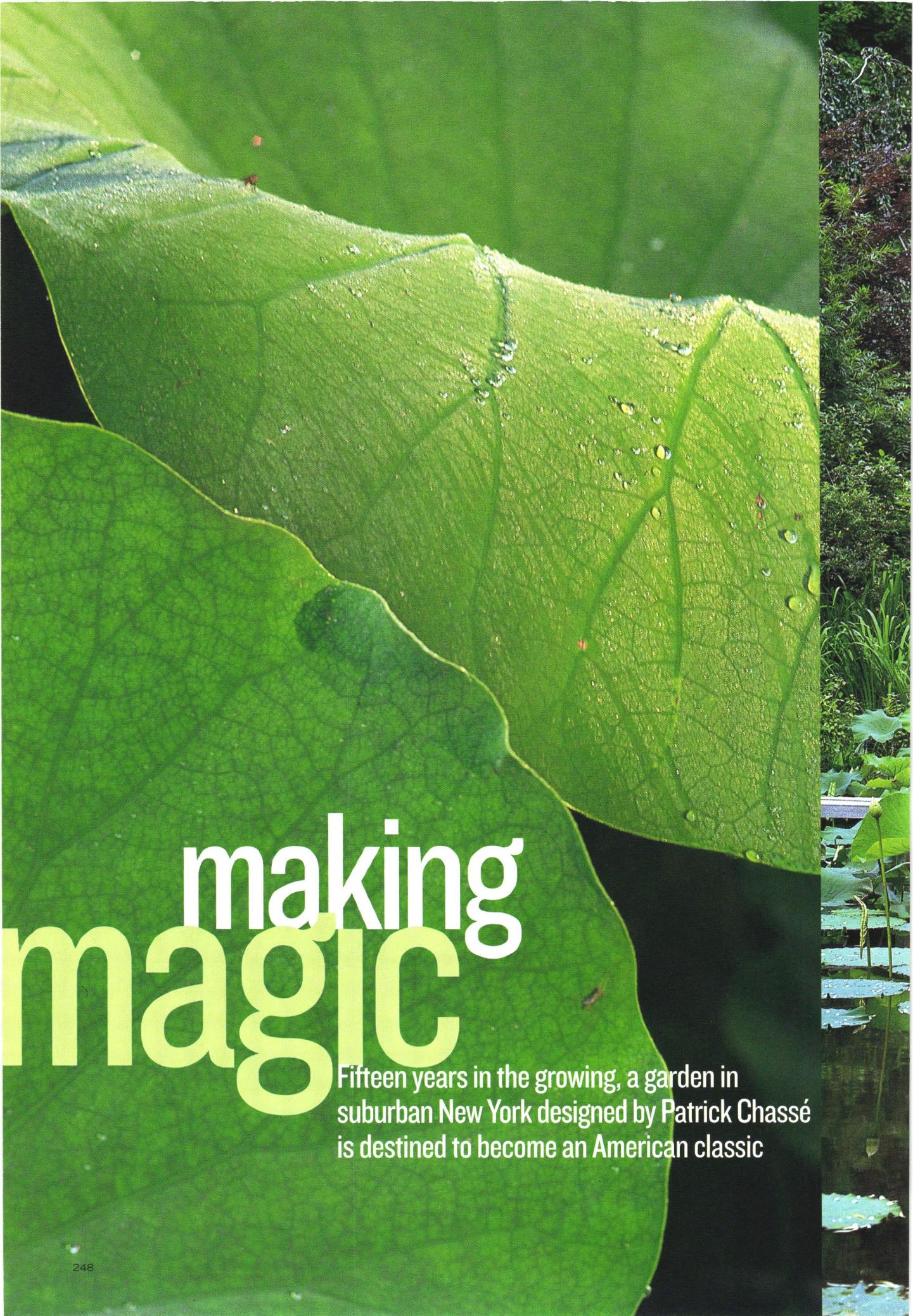
The years at La Malcontenta have inspired Del Vicario to create lines of furniture and

handmade glassware that, like the house, are rooted in classicism. Her designs include chairs that reinterpret ancient Roman seating, and an octagonal "column" that opens into a cabinet. Her pieces have a purity of form and a craftsmanship that make them, like Palladian architecture, successful in any context. "One never gets used to beauty—one keeps being surprised and inspired by it," Del Vicario says. "I think that's the lesson of this house."

**Frescoes in a garden motif cover the master bedroom, this page. The bed is set on a platform that holds blankets and linens. ■ The headboard, opposite page, is covered in strips of 16th-century fabric. Sources and further information on Barbara Del Vicario's designs, see back of book.**

“ONE NEVER GETS USED TO BEAUTY—  
ONE KEEPS BEING SURPRISED AND  
INSPIRED BY IT”—BARBARA DEL VICARIO





# making magic

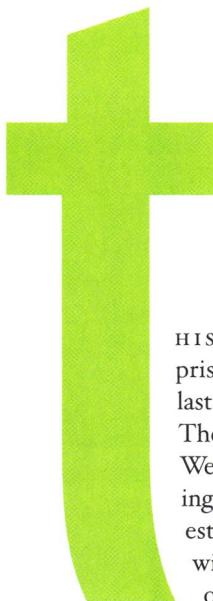
Fifteen years in the growing, a garden in suburban New York designed by Patrick Chassé is destined to become an American classic

WRITTEN BY ALAN EMMET PHOTOGRAPHED BY RICHARD FELBER PRODUCED BY CHARLOTTE M. FRIEZE

Dewdrops sparkle on huge blue-green lotus leaves, opposite page, that rise above the surface of a mirrored pond.

■ The garden, this page, is a paradise for the owners' grandchildren, here gathering fragrant water lilies and lotus blossoms.





HIS IS A GARDEN of mystery, a maze of surprises deliberately revealed, bit by bit, until at last the owner leads you to his wondrous "folly." The roads in this remote part of New York's Westchester County are hilly, narrow, and twisting. The entrance to the rural retreat is so modest that you could easily miss it. The driveway winds steeply up through woods of majestic oaks and hickories, and you say to yourself, "Is this it?" Overlapping greens of shrub borders and simple arcs of lawn line the bluestone path to a house nestled unobtrusively into the hill. Still, you might wonder if this was the extent of the garden you had come to see.

Over the past 15 years, landscape architect Patrick Chassé has worked with the owners to create a remarkable garden of luxuriance and harmony. The husband owns a Manhattan gallery devoted to ancient and medieval art, and has a highly developed sense of space and shape. But when he and his wife acquired this property, he knew nothing of plants. He and Chassé recognized and respected each other's vision when they first met, and their friendship has provided a nurturing environment for the growth of the garden.

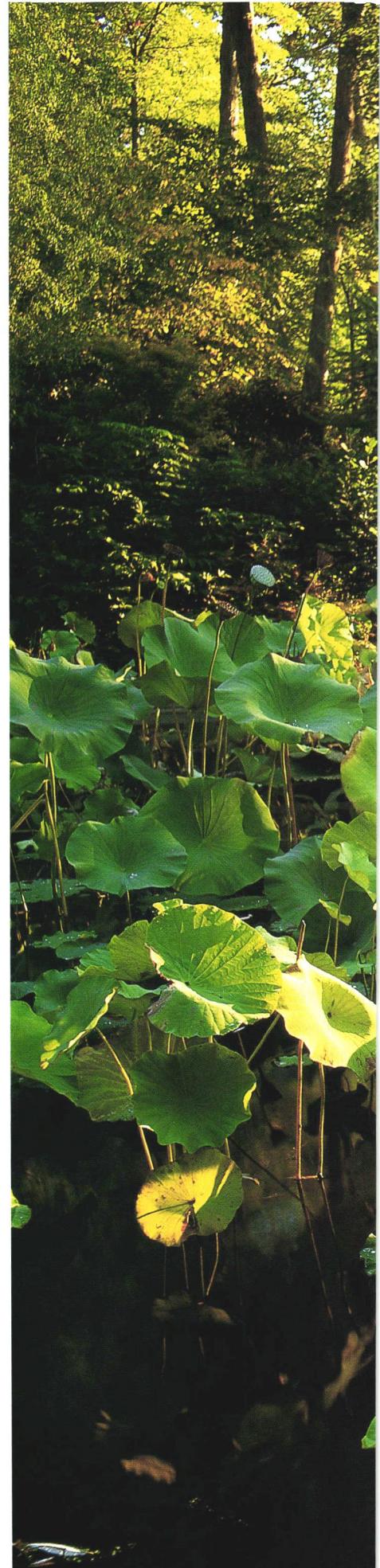
My garden tour begins in the house, where every flat surface holds an ethereal orchid, and a flame of bougainvillea beckons from the glass-roofed pergola porch. The lake that shimmers far below is an unexpected revelation. A tiny figure rows a small boat steadily, serenely, across the water. Later I meet the rower, the wife in this couple.

We walk out to where the gardeners are at work, directed by Bill Spitzer, the horticultural manager. A *Cornus kousa* is being moved, and a *Cercis canadensis* takes its place. Old rhododendrons make way for enkianthus and royal azaleas. Like any art collector, the owner is constantly upgrading the collection, Chassé tells me, replacing less desirable plants with better ones. "Nothing is safe here," the owner says. "We're always moving plants around."

They did the same thing with the rocks, which on this hilly site are giant boulders that form a structural setting for the plants. "We just took what the glacier did, and made it better," the owner tells me. With Herculean effort, he doesn't say, and with artistry.

From the vine-clad pergola porch, we descend a few steps to the slate gray swimming pool. At one end a rock projects out over the water—a diving rock. "It doesn't have much bounce to it," the grandchildren

**A Japanese-inspired bridge with overlapping planks zigzags across the pond, among the lotuses. Morning sunlight glistens on floating lily pads and the trailing fronds of a weeping willow at the water's edge.**









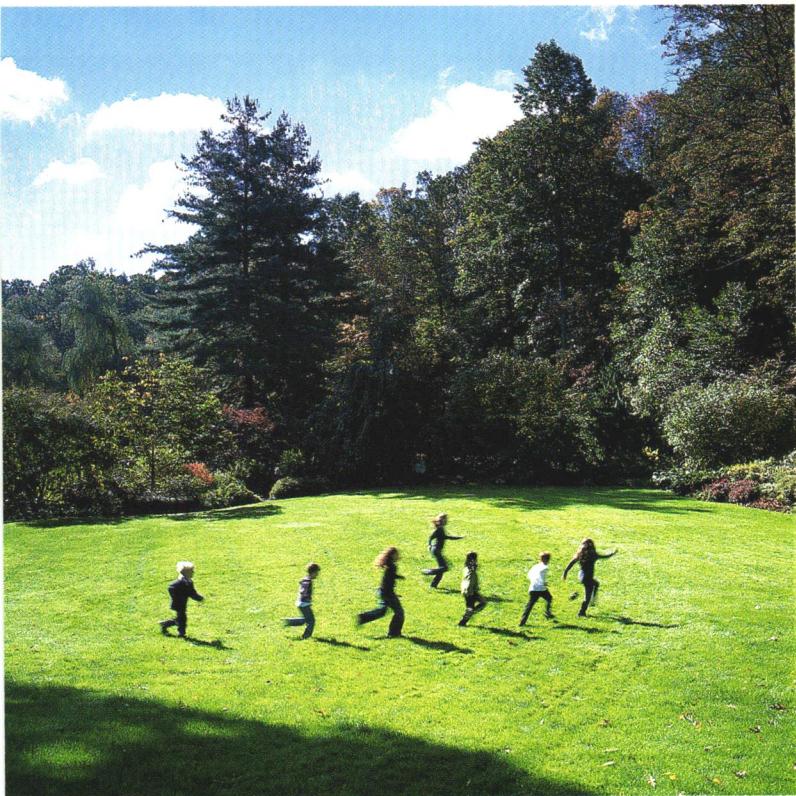
tease. Below us is a smooth lawn, perfect for children's games, bracketed by another hillside beyond. On our way down, we look in at the first of four greenhouses on the property, this one at a temperature that keeps frangipani and orchids happy.

"Patrick taught me to notice different foliage colors and textures," the owner says, as we walk past a huge-leaved *Magnolia tripetala* and a weeping beech, its translucent copper fronds pegged down invisibly with fishing line. At our feet I observe a froth of feathery purple fennel among blue-green hosta leaves the size of salad plates. The owner says he no longer likes bright colors, and the brilliant azaleas are being exiled. No taxicab yellow daylilies, only ones as pale as heavy cream. He likes weeping trees for their shape and structure; he and Chassé have planted birch, beech, willow, styrax, and katsura, all in weeping form.

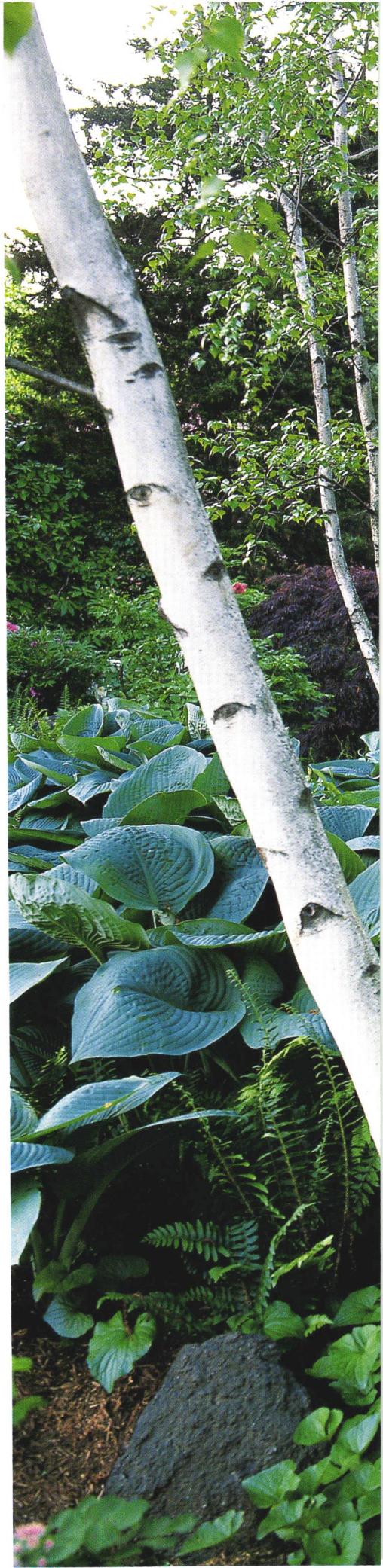
As we round the lawn, the owner points out a once barren hillside, now covered with mountain laurel, the entire stock of a nursery that was going out of business. He credits Chassé with teaching him to think big: "On a place this size, you can't plant a dozen tulips; you need a thousand." They once purchased from a failing nursery every tree peony it had. Now, more than a hundred of the spectacular plants are flourishing.

The next revelation is a tennis court, hidden by vines and an angled path that Chassé designed to conceal the gate from

**The pink dogwood, opposite page, is a spring highlight along the path from the front door. In summer, stately 'Casa Blanca' lilies release a cloud of perfume. A dwarf Korean fir nestles near deep crimson threadleaf Japanese maples.**  
**Large leaves of hosta, above, back hundreds of the owners' favorite pink tulip, 'Jo-ann.'**



Children scamper across the big lawn, top. Behind them lies the tennis court, which the owners have hidden with a screen of plantings. ■ A bank of tree peonies in full bloom, above, ranges from wine-dark crimson to the whitest white, with tufted yellow stamens. ■ The grove of paper birch seen from the house, opposite page, is underplanted with cinnamon ferns and giant blue-leaved hosta rippled like seersucker.







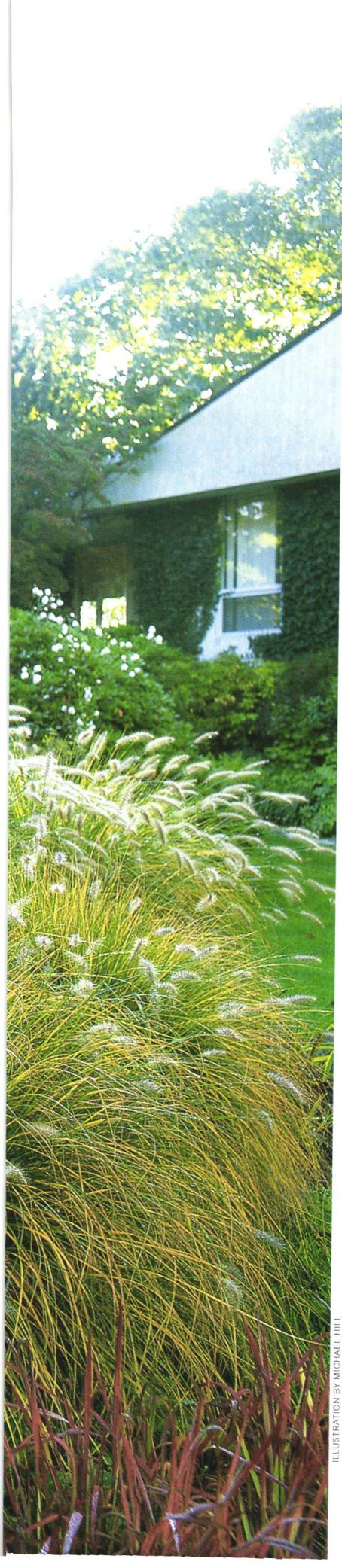


ILLUSTRATION BY MICHAEL HILL



#### GARDEN PLAN

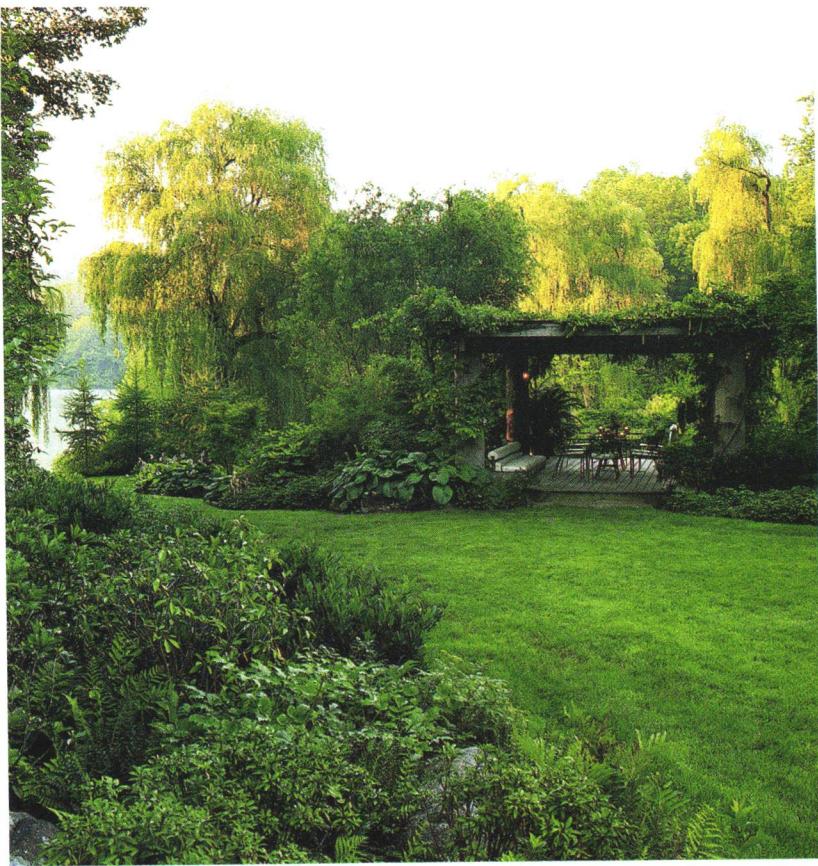
- 1 Peony garden
- 2 Crow's nest overlook
- 3 Lake
- 4 Pond
- 5 Lotus bridge
- 6 Pavilion
- 7 Mixed border
- 8 Greenhouse
- 9 Pergola porch
- 10 Grass garden
- 11 Fern walk

view. "When we came here it was like looking down at a landing field," the owner says of the big lawn and the court.

Then we reach the greatest surprise of all: a small pond, hidden from the house; overlooking it is a wisteria-hung pavilion with stalwart tree trunks as supports. Banks of white Japanese iris are at the base of the pavilion. A Japanese-inspired wooden causeway zigzags across the water among lotuses and water lilies. Crystalline dew sparkles on the huge lotus leaves "like droplets of mercury," Chassé says. Water runs under an arched wooden bridge from the pond into the adjoining lake. A katsura and a willow overhang the pond, and on the bank stands a flourishing crape myrtle, a favorite of one of the owners, and a tree that is rarely seen north of the Mason-Dixon line.

As is typical in Chassé's work, unusual and rare plants are seamlessly combined with native plants and others in common garden use. Here the rarities look as natural as the rocks. The

*Perovskia atriplicifolia*, Russian sage, waves its gray-blue stems in the grass garden, opposite page, shown here in high summer. Drooping tassels of fountain grass tower above miscanthus and Japanese blood grass. Feathery stems retain their texture and beauty into the snows of winter.



owner's cherished plant collections are displayed cohesively, but in a way that appears casual—his hellebores, for example, among the rocks; different epimediums in shady corners; a group of grasses and grasslike plants arrayed upon a slope. From the house, the garden is mostly hidden, and a walk through it is a voyage of discovery.

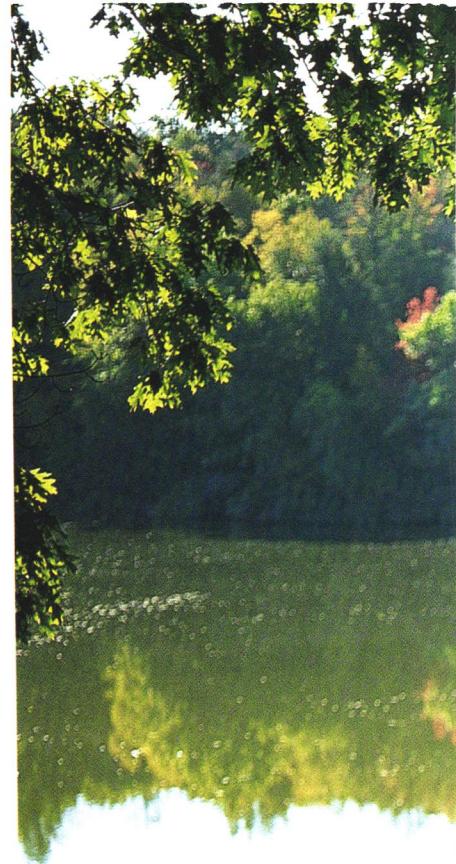
On warm days, lunch comes out to a terrace, with the cool sound of water as a background. Koi swim in the fountain pool among papyrus, taro, and equisetum. From pots around the pool, a small jungle springs: bamboo, canna, mandevilla, and passionflower. This is the highest point on the property, a long way above the lake. But I've not seen everything yet.

After lunch, my host leads the way along a stone path lined with interesting plants that I must inquire about later. I follow him bravely onto a narrow plank bridge and out to a small viewing platform that appears to float in midair, with nothing to prevent us from tumbling down the rocky slope to the water's edge. But I needn't have worried; a "fence" of clear, curved glass keeps us safe. "We call it the crow's nest," he says, "because it sits on top of a tall tree, like a ship's mast."

The view is unobstructed. You can see the lake, the lotus pond, wisteria and iris at the pergola, and the tops of trees. But the folly itself is almost invisible, just what the owner wanted. 

*Alan Emmet is the author of The Mr. and Mrs. Club (The Permanent Press) and So Fine a Prospect: Historic New England Gardens (University Press of New England).*

**Lunch is often served in the wisteria-hung pond pavilion, above, which sits beside a murmuring brook. ■ Perched high among the treetops is a crow's nest, opposite page. Equipped with a fence of glass, it overlooks the lake. Sources, see back of book.**





# the century's most exciting rooms

An Opinionated Survey  
Go ahead, argue with us!



■ The stars of twentieth-century interior design aren't always professional decorators. They run the gamut from the white-gloved dowager with a blue-rinsed do to the rumpled émigré architect speaking heavily accented English, from the obsessive artist imprinting his vision on his environment to the bachelor collector cramming his house with the objects of his passion.

Decorating, on the highest level, requires a profound understanding not only of a client's needs and a room's purpose, but of architecture, art, furnishings, and objects. A badly decorated room will possess none or few of these qualities; a great room may have some or many. But when all of these elements converge, the result can produce an epiphany.



## Charles Rennie Mackintosh

(1868–1928), *Hill House*, 1904.  
Helensburgh, Scotland. Bedroom.

Seeming to embody all the hopefulness of the shiny new century, Mackintosh's luminous white bedroom has the airy freshness so sought after today. The obsession with white, light, and air did not begin in Mackintosh's day—think of the eighteenth-century French room with its white-painted paneling and furniture, mirrors, and French doors opening directly to nature. All is of a piece here, a *Gesamtkunstwerk*, as the Germans say, meaning every element of the room—interior architecture, hardware, furniture, fabrics—is designed by one hand. Custom work is a luxury, but don't forget that at this time there was little furniture available that would harmonize with modern schemes.





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## Emmanuel Pontremoli

(1865–1956), Villa Kerylos, 1908. Beaulieu, France.

When Theodore Reinach, scion of a banking family, purchased the rocky point of a peninsula on the Côte d'Azur between Nice and Monte Carlo, he knew exactly what he wanted. Enamored of classical antiquity, Reinach hired architect Emmanuel Pontremoli to design and furnish a villa that would replicate an ancient Greek house (with all the modern conveniences and quarters for servants, of course). With its marble-sheathed walls, mosaic floor, and trussed wood ceiling, this salon's tawny beauty is mesmerizing. Just as well, for there's not a comfortable chair, chaise longue, or stool in sight. Long before Robsjohn-Gibbings produced his celebrated *klismos* chair, Reinach and his guests were being bruised by these seats, copied from furniture depicted on Greek vases painted thousands of years earlier.

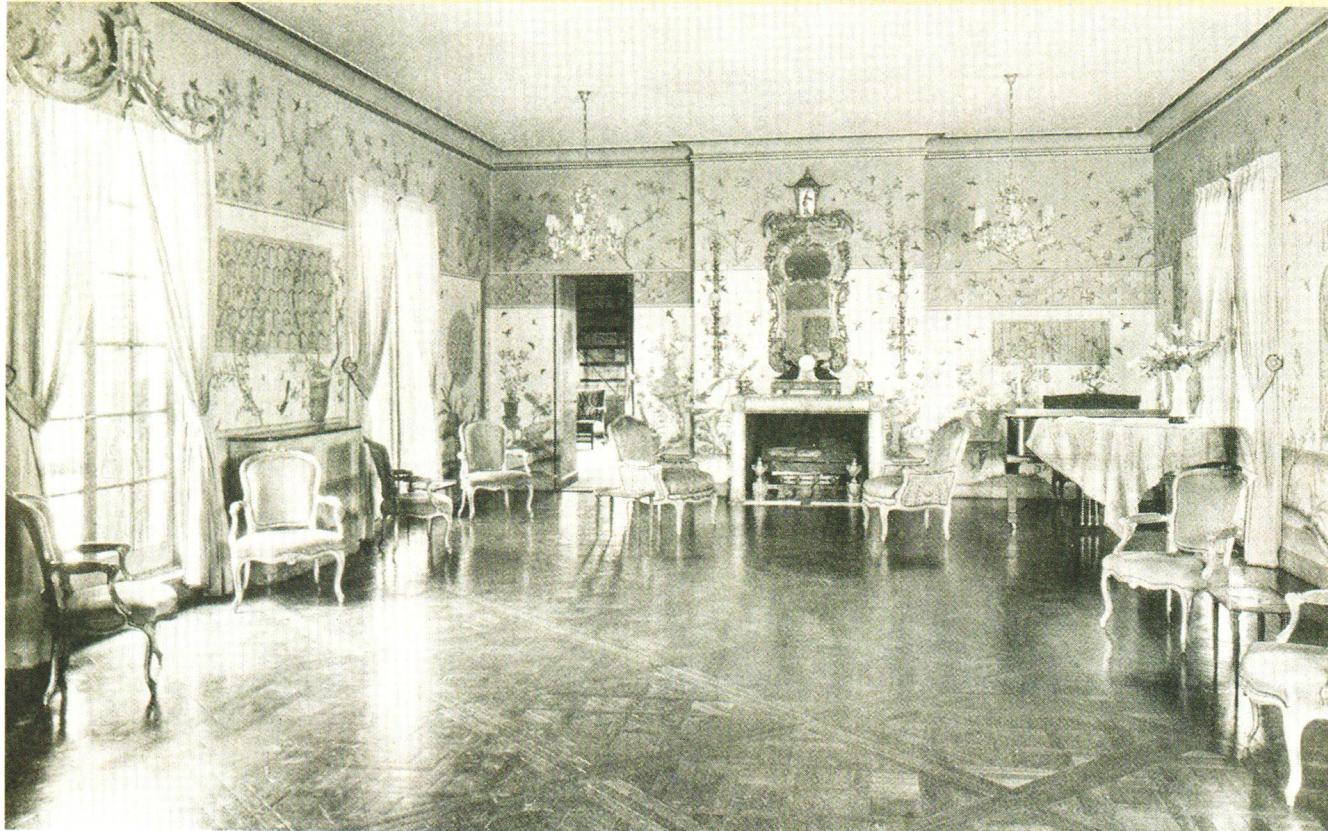
PIETER ESTERSOHN

# Elsie de Wolfe

(1865–1950), Condé Nast apartment, circa 1928. New York City. Ballroom.

When magazine tycoon Condé Nast hired Elsie de Wolfe to decorate his penthouse duplex, she was at the peak of her form and the height of her fame. Even without swanning dancers, this ballroom's leggy Louis XV furniture seems to prance on the highly polished floor of parquet de Versailles.

The walls are animated by a patchwork of pink and blue that ranks among the most beautiful of hand-painted eighteenth-century Chinese wallpapers. In the room's gilt-wood Chippendale mirror, valances, and crystal-swagged chandeliers, one sees the refined side of the otherwise boisterous Jazz Age.



## Pierre Legrain

(1853–1929), Jacques Doucet villa, circa 1926. Neuilly, France. Living room.

Parisians were aghast in 1912 when couturier Jacques Doucet put his eighteenth-century furniture and art up for auction. When they learned that he sold these treasures to buy modernist furniture and paintings, they were shocked. In 1926, 73-year-old Doucet moved into a villa furnished with the assistance of Pierre Legrain, an innovative furniture and interior designer. Eschewing the simplicity of the modern movement, Doucet left nothing unembellished—not even the ceiling. Rousseau's *Snake Charmer* reigns over a Marcel Coard sofa; a Picasso hangs above a lacquered Legrain cabinet; and a Modigliani limestone head stands guard over an Evelyn Wyld cubist rug. Doucet's furniture occupies a place in decorative arts purgatory: too good to be ignored, but too crafted to be considered truly modern. Doctrinaire historians feel more at ease with designs intended for mass production, like those that came out of the Bauhaus at the same time.





## Armand Rateau

(1882-1938), Liria Palace, 1921. Madrid. Duchess of Alba's bathroom.

Tucked into an eighteenth-century Madrid palace is a bathroom, created by Rateau for the Duchess of Alba, that would have suited Aphrodite. Domed, and oval in plan, the room resembles a cave painted with a continuous monochromatic pastoral scene. At the center of the black and white inlaid marble and mosaic floor is a sunken tub carved from a monolithic block of marble. If the satin-upholstered gilt-wood sofa recalls the magnificent Empire furniture found in other rooms of the palace, the torchères, small table, and finely chased bronze faucets are in a style of Rateau's own invention. The gilt chairs and chaise longue (the back- and footrest can be positioned by adjusting the *trompe l'oeil* tassels) are sumptuously upholstered in ocelot hides. By its nature, luxury is often tainted by vulgarity, yet it is found here with a purity and refinement that remains unsurpassed.

# Gabrielle Chanel

(1883-1971), her own apartment, 1954. Rue Cambon, Paris.

Coco Chanel's influence on the way women dress is widely recognized, but the impact of her Paris apartments on decoration is less well known. Clients, friends, and decorators took note of how she furnished her rooms. Their quiet, refined luxury still inspires with a mix of Greek and Roman antiquities, Chinese and Japanese paintings, screens, tables, and sculpture, and French and Italian mirrors, tables, and chairs. Nearly everything is eighteenth century or earlier, with the exceptions the contemporary sheaf-of-wheat table, a few lamps, and the battleship-scale sofa. What unifies the ensemble is not so much a color scheme as the emphasis on the natural coloration of the materials themselves—old lacquer, faded needlepoint, worn gilt wood, patinated bronze, rock crystal, and suede. This style of decorating was championed by José María Sert, a painter of minor talent, but a decorator of genius. Sert and his wife, Misia, who introduced Chanel to high society, had found an apt pupil. They took her shopping for antiques and advised her so well that the sumptuous style they favored is now identified with their more famous friend.

FRANÇOIS HALARD





## Frances Elkins

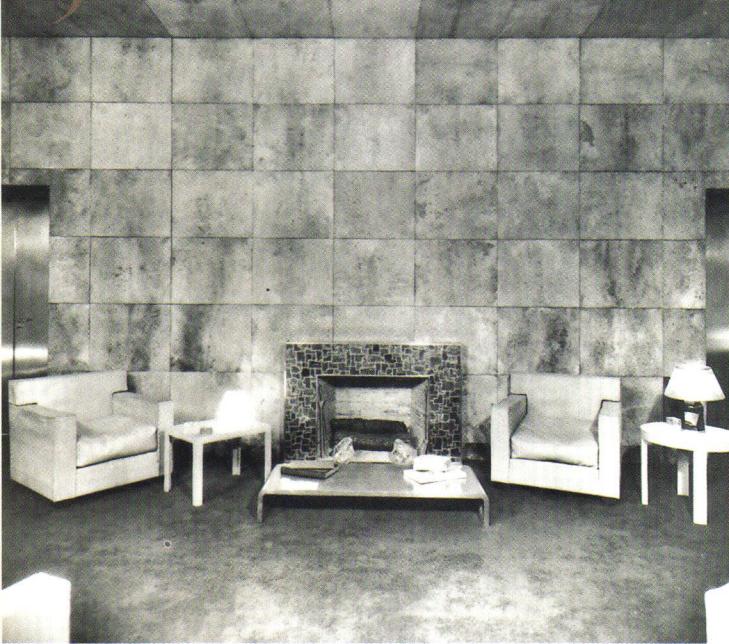


LUIS MEDINA, COPYRIGHT PETER S. REED

(1888–1953), Mrs. Kersey Coates Reed's house, 1931. Lake Forest, Illinois. Library, decorated in the early 1930s.

Frances Elkins had a unique ability to bring wildly disparate elements into a state of harmony. In this library (the books line the wall behind the viewer) for a house designed by her brother, David Adler, Elkins combined eighteenth-century English furniture, Jean-Michel Frank pieces, an ancient Chinese ceramic figure, and a nineteenth-century Karabagh carpet. The careful balance of the fanciful (those curvaceous George I-style chairs) with the sober (the George III desk and the Jean-Michel Frank chair) is the key. These various elements are held in check by the unifying chromatic palette, which rejects painted color and printed fabrics in favor of a monochromatic richness of materials in their natural state: mahogany, walnut, leather, plaster, terra-cotta, and dyed wool and silk. The same balance is seen in the architectural setting, where limed-wood baseboard and window moldings frame stitched goatskin panels ordered from Hermès in Paris, revealing the influence of Frank. Elkins never hesitated to flout convention when it suited her—as the area rug flanked by two runners attests.

## Jean-Michel Frank



(1895–1941), Mr. Templeton Crocker's apartment, circa 1929. San

Francisco. Living room. As he left Jean-Michel Frank's apartment, Jean Cocteau remarked, "Pity the burglars got everything." If the designer's penchant for nearly empty monochromatic rooms was not the prevailing taste, he was nevertheless appreciated by a sophisticated, international clientele. A cult figure now, he could not be more misunderstood. His acolytes consider him a modernist, when he was actually just modern. Unconcerned with designs that could be manufactured at reasonable cost, he had everything made by traditional labor-intensive techniques at prodigious expense. Here, the upholstery is hand-stitched leather by Hermès, and a lamp consists of a shimmering hunk of rock crystal lit from within. The walls and ceilings are sheathed in parchment, the doors in polished bronze, and the fireplace with gleaming mica. Frank's furniture was beautiful, but not revolutionary; the spare arrangement of his rooms was refreshing, but not extraordinary. It is his materials that set him apart from his contemporaries as well as from his imitators today.

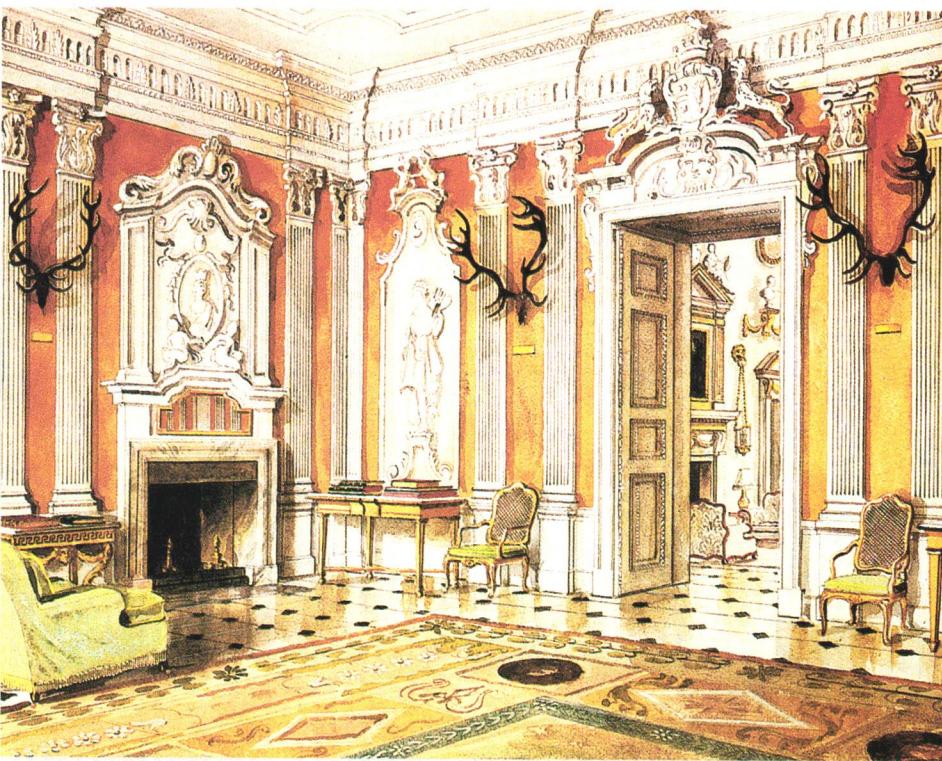
MOULIN ARCHIVES SAN FRANCISCO



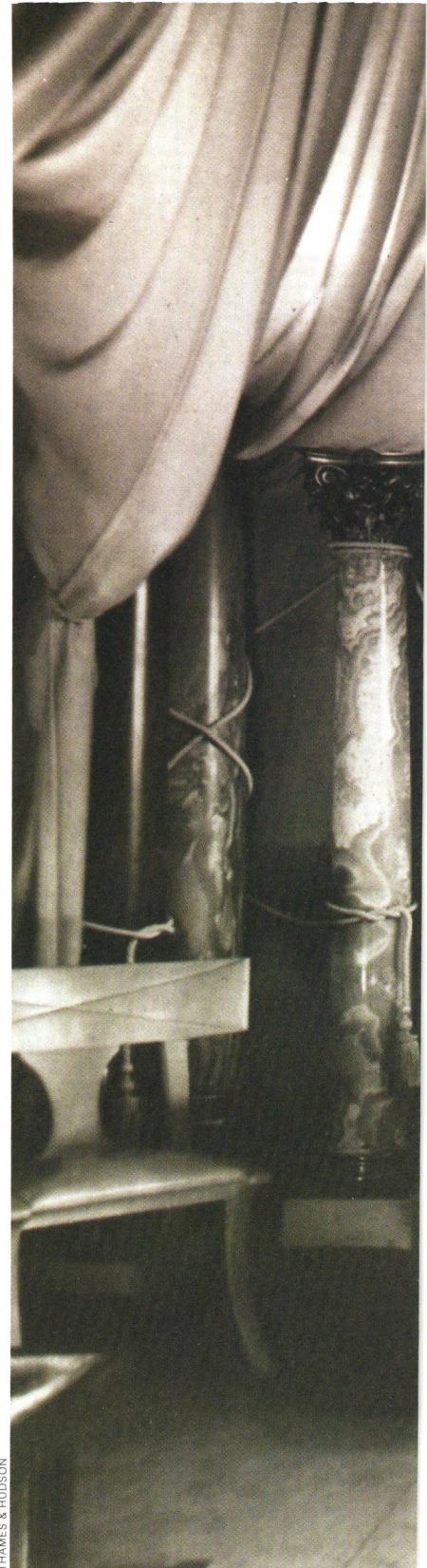
## Ludwig Mies van der Rohe

(1886–1969), **Tugendhat House, 1928–1930, Brno, Czechoslovakia.** Living area.

One would expect to find a living room, dining room, library, music room, and winter garden in a grand 1920s villa. What is surprising, however, is that each of these “rooms” occupies a zone, rather than a walled area, in the open plan that Mies devised. Only two permanent walls articulate the vast horizontal flow: one, a semicircle of rich ebony enclosing a round dining table; the other, a plane of onyx slabs, fitted like butterfly veneers, making the natural veining of the stone form a phantasmagoria of swirling abstraction. Curtains of both diaphanous silk and opaque velvets suspended from ceiling tracks could be drawn to enclose a zone, or to allow the owners to retreat from the staff needed to maintain the immaculate order such a house demands. The elegant Tugendhat chairs, with their white leather cushions held in place by buckled straps, and their counterparts, the tufted black leather Barcelona chairs, were handcrafted—the technology of the day couldn’t replicate the sensuous curves of the chrome- and nickel-plated steel frames.



COURTESY COLEFAX & FOWLER/NANCY LANCASTER ARCHIVE



## Nancy Lancaster

(1897–1994), Ditchley Park, 1948. Oxfordshire, England. The Orange Hall/Saloon. Watercolor by Alexandre Serebriakoff, 1948.

When Virginia-born beauty Nancy Lancaster and her husband, Ronald Tree, bought Ditchley Park in 1933, she had yet to purchase the venerable English decorating establishment Colefax and Fowler. Far too grand to execute all the niggling details involved in decorating a huge Georgian country house herself, she engaged Stéphane Boudin of the Paris firm Jansen to assist. Scraping a patch of wall with a coin, hoping to find the original paint, Lancaster hit pay dirt when she reached a gutsy ochre hue. She restored the original color to the walls, painted the architectural framework white, and rehung the age-blackened antlers (souvenirs of a hunting trip King James I made here) that had graced the hall for centuries. Lancaster, however, was not interested in a historic preservation project. She balanced a respect for the history of the house with her own worldly tastes. She spread a French Directoire rug on the white marble floor, lined Louis XV chairs along the walls, and even deposited a few slipcovered armchairs to cut the grandeur.



(1907-1984), his own residence, circa 1936, London. Tent room.

## Edward James

The swags of drapery and groups of marble columns, arranged for visual effect rather than structural support, create a surrealist environment that resembles a stage set rather than a room in a London house. The curtains part to reveal the celebrated aesthete and collector Edward James, who surveys his domain with an eagle eye. His eclectic possessions include a neoclassical Italian desk with grisaille panels, a pair of eighteenth-century French ormolu candelabras, a Picasso pastel, a bookcase by Syrie Maugham (wife of W. Somerset Maugham), and Igor Markevitch, a handsome composer and conductor of great talent. Sadly, passionate collectors have been known to give people short shrift, so great is their love of things.



## Charles de Beistegui

(1894–1970), Château de Groussay, circa 1950. France. Dutch dining room.

Beistegui was a prolific decorator with a clientele of one: himself. On rare occasions he would help a friend out with advice, but essentially his jobs, over the years, were for his own residences—a penthouse in Paris, a grand town house just across the Seine, a palace in Venice, and his Château de Groussay. He altered, added to, and embellished Groussay from the moment of its purchase in 1939 until his death in 1970. His collaborator on this project was his great friend, architect Emilio Terry. It was Terry who designed the coffered ceiling and the paved pattern of the floor that reflects it, as well as the monumental marble-inlaid fireplace. A riff on a historical theme, all of these elements take their cue from the interiors in seventeenth-century Dutch paintings, some of which hang on the olive-toned walls. The brass chandelier is also Dutch in form, but the milk glass globes give it a touch of an Edwardian ice cream parlor. Yet the quirkiness of the room is pure Beistegui. He was keenly interested in effect and indifferent to authenticity, so it is not surprising that many of the paintings, and most of the furnishings, were fakes. The salon is a decorated set piece, and it is worth noting that a theater occupies the same situation on the opposite side of the symmetrical house. For Beistegui, a superficial if gifted man, all the world was truly a stage.

# Cy Twombly

(born 1928), his apartment, 1966. Rome.

Artist Cy Twombly represents the expatriate *haute bohème* of our time, just as John Singer Sargent, who once resided in the same Roman palazzo, did in his. Each pale room in Cy and Tatiana Twombly's enfilade is appointed sparingly and abstractly. Painted and gilded rococo, neoclassical, and Empire chairs repose in exquisite isolation on the gray marble floor, either singly (the better to be appreciated as sculpture), or grouped in formation. The upholstery is either grand silk damask or humble white cotton. Paintings and unframed drawings are scattered about casually—note the early Rauschenberg on the right, and the small Twombly propped against Emperor Hadrian's pedestal on the left. Timeless in its beauty, an American, almost Puritan, rigor reigns.

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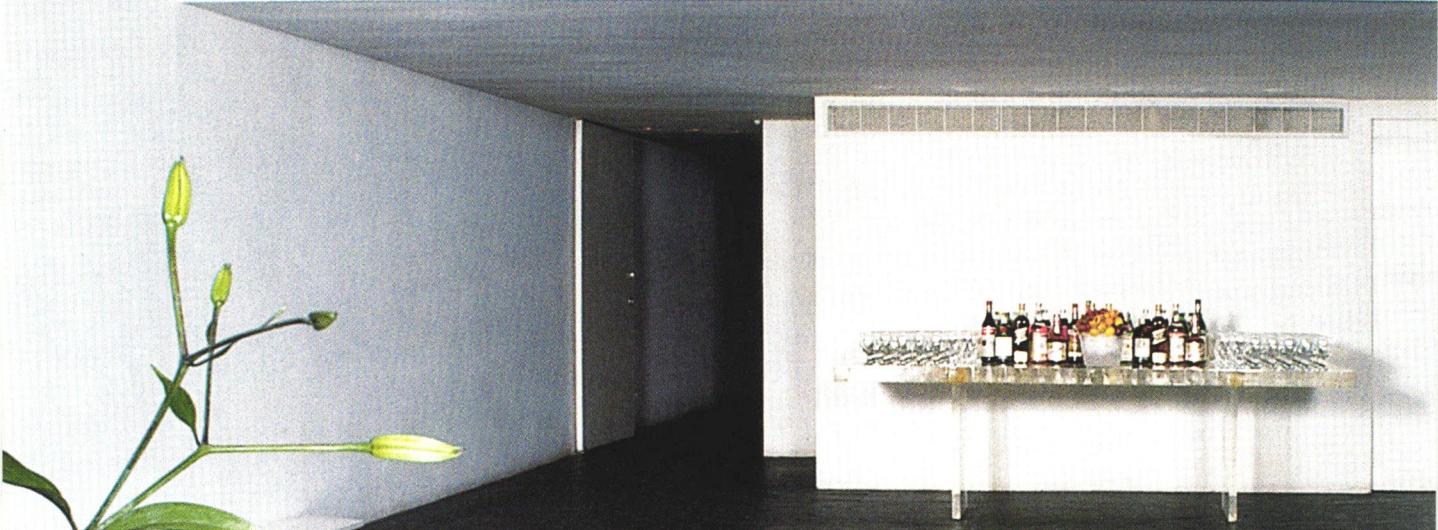


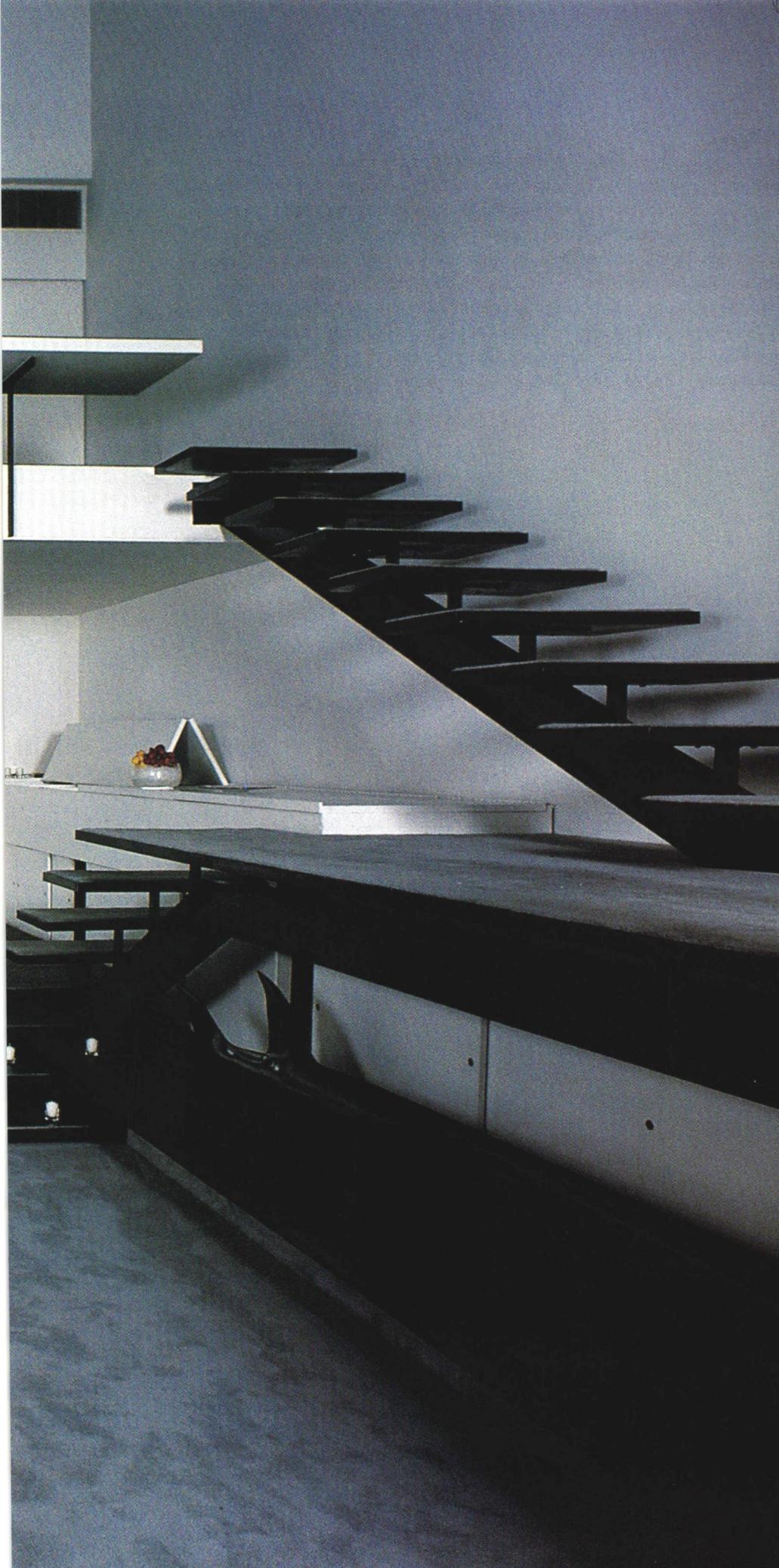
# David Hicks

(1929-1998), residence of the Honorable Anthony Samuel, circa 1964. London. Living room.

The rooms of David Hicks were as fastidious as the man himself. He arranged furniture and objects as if they were sculpture, and with such precision that any alteration would make the result less fine. Clearly, Hicks was not an easygoing man, but few this rigorous are. He mastered, if he didn't invent, a use of color that might be called tone-on-tone decorating, which seems as modern today as it did at the time. This room presents a masterful use of various shades of cool greens and refreshing blues to dramatic effect. His ability to balance antiques with new pieces was remarkable in a way that only Billy Baldwin, on this side of the Atlantic, could equal.







# Paul Rudolph

(1918-1997), Halston residence, 1978. New York City.

In 1974, fashion designer Halston purchased one of the few modernist town houses on New York's Upper East Side. Constructed and equipped with built-in furniture in 1966 by architect Paul Rudolph, it was in move-in condition for Halston, and he made few changes. The stairs remained dangerously unrailed, the carpeted platforms stayed, and the upholstered sofas were left in their original positions. With the structure serving as the ornamentation, this living room possessed a Zen-like minimalism that heightened the greatest luxury in Manhattan: space. Halston did remove the bookshelves that climbed vertiginously to the ceiling, substituting Warhol portraits of himself and Liza Minnelli. Little else was brought in, other than bouquets of lilies, tubs of orchids, and liquor bottles artfully arranged like church paraphernalia on a high altar. As the bottles and open stairs suggest, Halston lived dangerously, and, like so many of the glitterati of the Studio 54 era, he finally lost his balance after dancing with such panache on the rim of the volcano.

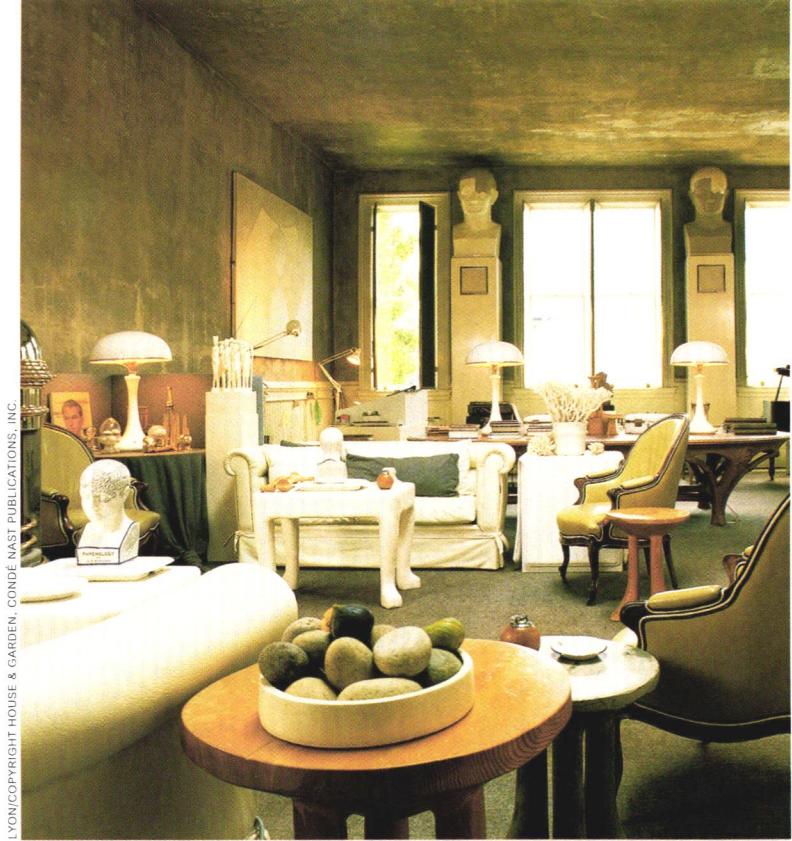
HARRY BENSON

# Yves Saint Laurent

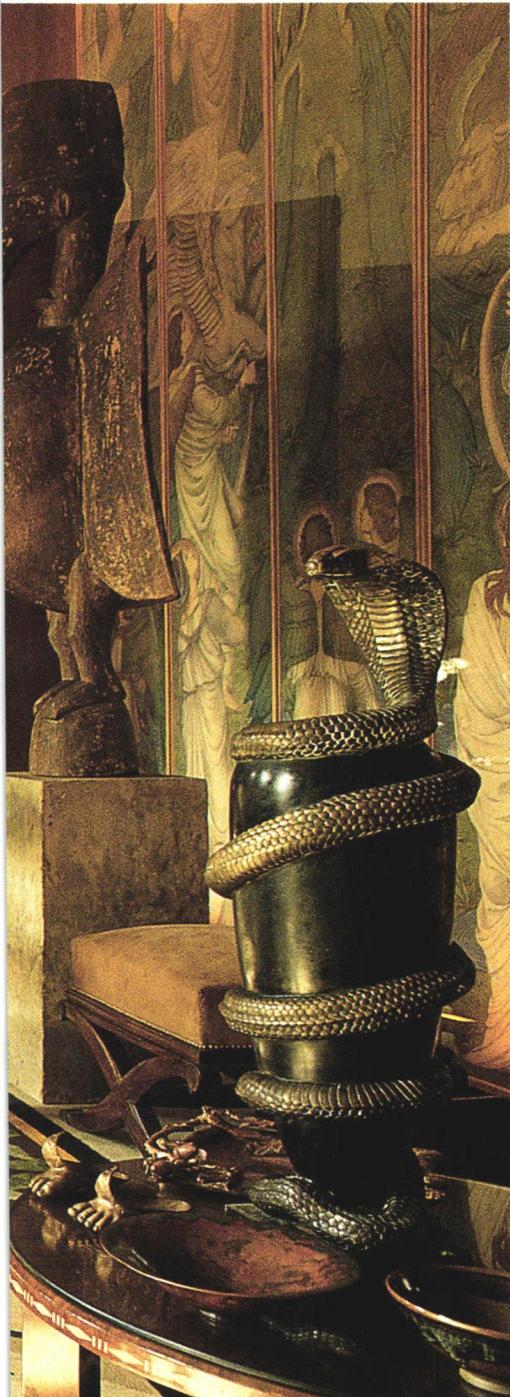
(born 1936), his apartment, 1986. Paris.

In the nineteenth century, when the five sons of Mayer Amschel Rothschild fanned out across Europe and amassed their fortunes, a term was coined to describe the extravagant style in which they decorated their houses: *le goût Rothschild*. This “taste” is shared, and updated, in Yves Saint Laurent’s Paris duplex. At the far end of his salon, paneled in the 1930s by Jean-Michel Frank, hang two Fernand Léger paintings, flanked by a massive pair of Jean Dunand urns. A portrait by Goya rests on an easel, and a Senufo wood totem of a bird looms behind an African chieftain’s chair that rests on a 1930s Ernest Boiceau rug, itself a kaleidoscope of fluttering bird wings. Most of the furniture dates from the Art Deco period, and includes some of the finest work of Jacques-Emile Ruhlmann, Frank, Eileen Gray, and Pierre Chareau. Most of the tabletop objects are sixteenth- and seventeenth-century bronzes, by everyone from Giambologna to Girardon. Even Jacques Doucet would have been impressed.





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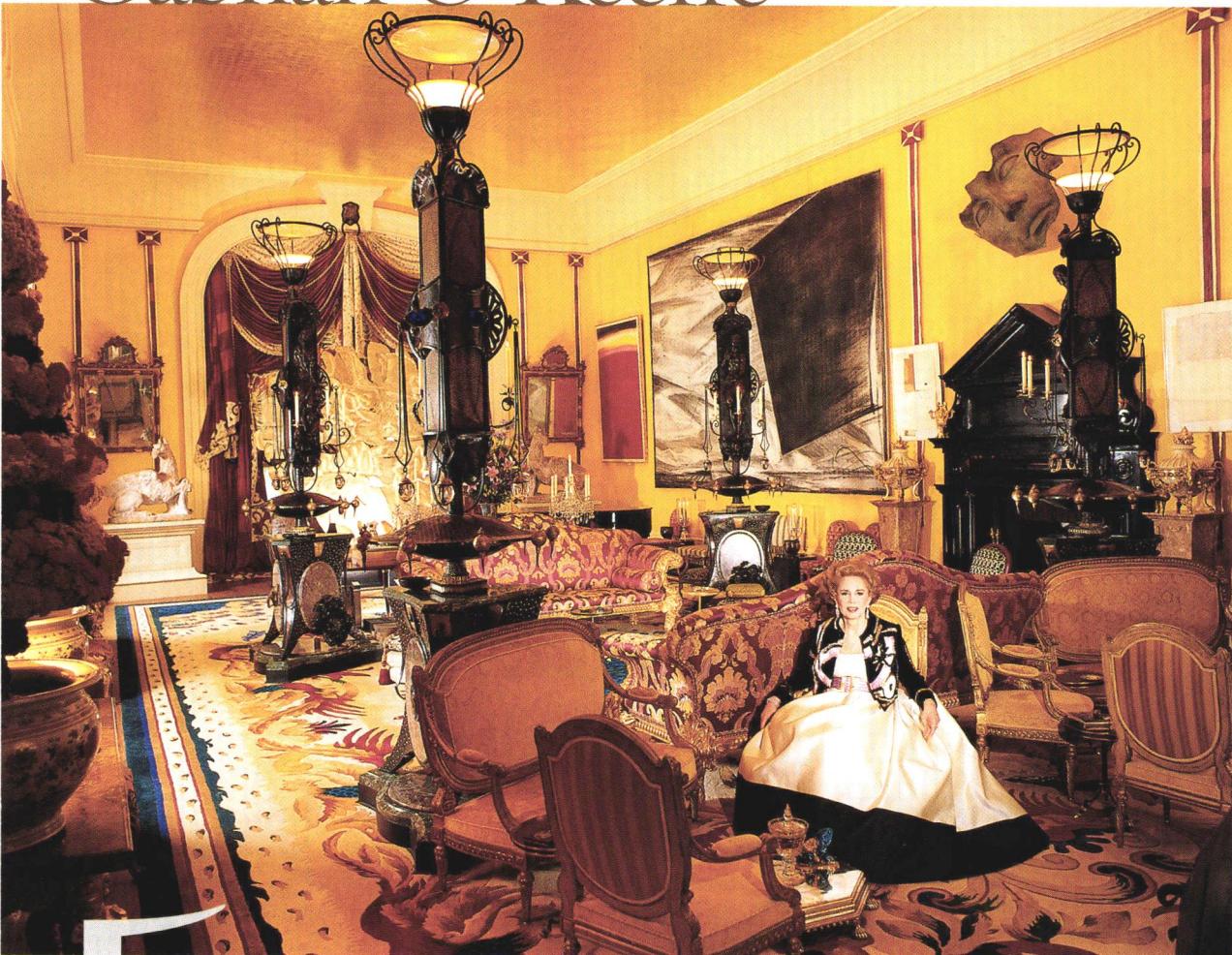
FRANÇOIS HALARD

## John Dickinson

(1919-1982), his house, 1973. San Francisco.

In the vast living room of the Victorian firehouse that John Dickinson called home, the passage of time is written on the walls. The mottled beige is not a faux finish, but rather the accumulation of almost a century's worth of grime and cigarette smoke, carefully sealed like a fly in amber. In contrast, the pristine wainscoting and woodwork are painted a high-gloss white. The sleek fireplace, just visible on the wall at the left, is a steel and brass version of an old-fashioned stove. It was designed by Dickinson, and picks up the molding of the wainscoting, forming a continuous racing strip. The wall-to-wall gray carpeting has a brown and cream border that zips around the periphery of the room. Looming ominously are a pair of old sculptures of heads, supported by tall pedestals containing stereo speakers. Although he was not involved in the cult of the antique, the designer nevertheless appreciated the point and counterpoint of new and old. Falling into the latter category are the Art Nouveau table and the nineteenth-century armchairs, smartly reupholstered in leather with two rows of contrasting gimp. It's difficult to gain the necessary perspective to assess the relative importance of designers from the immediate past. Nevertheless, rest assured that when the 1970s are reevaluated, Dickinson will be found at the top of the list.

# Gabhan O'Keeffe



ERIC BOMAN

CHRISTOPHER SIMON SYKES/INTERIOR ARCHIVE

(born 1956), São Schlumberger's apartment, 1991. Paris.

Both praised and reviled, O'Keeffe's decor for international socialite São Schlumberger has had tongues wagging since she gave her first dinner there in 1992. Like it or not, the outside world looks lackluster compared with this gilded, passementerie salon. The scale of the place is monumental—as a gauge, note the black-and-white canvas on the right, which is a Robert Wilson stage backdrop. The four metal torchères, commissioned from André Dubreuil, soar like the Eiffel Tower (just outside the terrace windows), and make the gold-leaved ceiling glow. Only the rare sunbeam could penetrate the patterned curtains, pulled back by three-foot Murano-glass tassels to reveal further layers of patterned undercurtains. If the brilliant mix of colors strikes some as being excessive, as the decorator and his design partner, George Warrington, rightly point out, the mellow eighteenth-century interiors, so loved today for their gentility, are but a ghost of their former gaudy selves, having suffered two centuries of fading.

## Geoffrey Bennison

(1921–1984), his apartment, 1984. Mayfair, London. Sitting room.

Bennison was the leading proponent of the English taste for genteel shabbiness. The sea grass flooring is not too expertly installed, and no great sum was laid out for restoration or reupholstery. Many decorators would have recovered these Louis XV chairs even if it meant replacing the worn silk velvet with a lesser material. But Bennison wouldn't, not because of the expense, but from a love of things that speak of lives well lived. His sensibility comes through in subtle ways, like his appreciation of the quirky, seen in the painting in which a small dog is juxtaposed with a blackamoor bust that seems astonishingly alive. Bennison was more interested in the subject of a painting than the importance of the painter, more in the silhouette of a chair than its maker. Most remarkable, though, was his peculiar yet flawless sense of scale. Placing a huge sculpture of a camel on a Kentian table far too small to support it, or hanging tiny paintings like garlands around big ones, is not something you can learn at design school. It takes a great eye to get it right by making it so deliberately wrong.







## John Pawson

(born 1949), Tilty barn, 1995.  
Essex, England.

Like Jean-Michel Frank, Pawson shows his appreciation for the inherent beauty of materials left in their natural state by using steel, concrete, plaster, and wood for this living room in the English countryside. Here he pushes minimal furnishings and humble materials beyond anything yet seen. Pawson's four years in Japan shows up in the decidedly Zen aura of the house. As a Buddhist scholar contemplates the passage of time in a gnarled tree, Pawson marks time by preserving the aged half timbering of this converted eighteenth-century barn. In erecting freestanding plaster half walls, he sensitively frames this fragile architectural survivor from another world. ☙



# PERFORMANCE SPACE

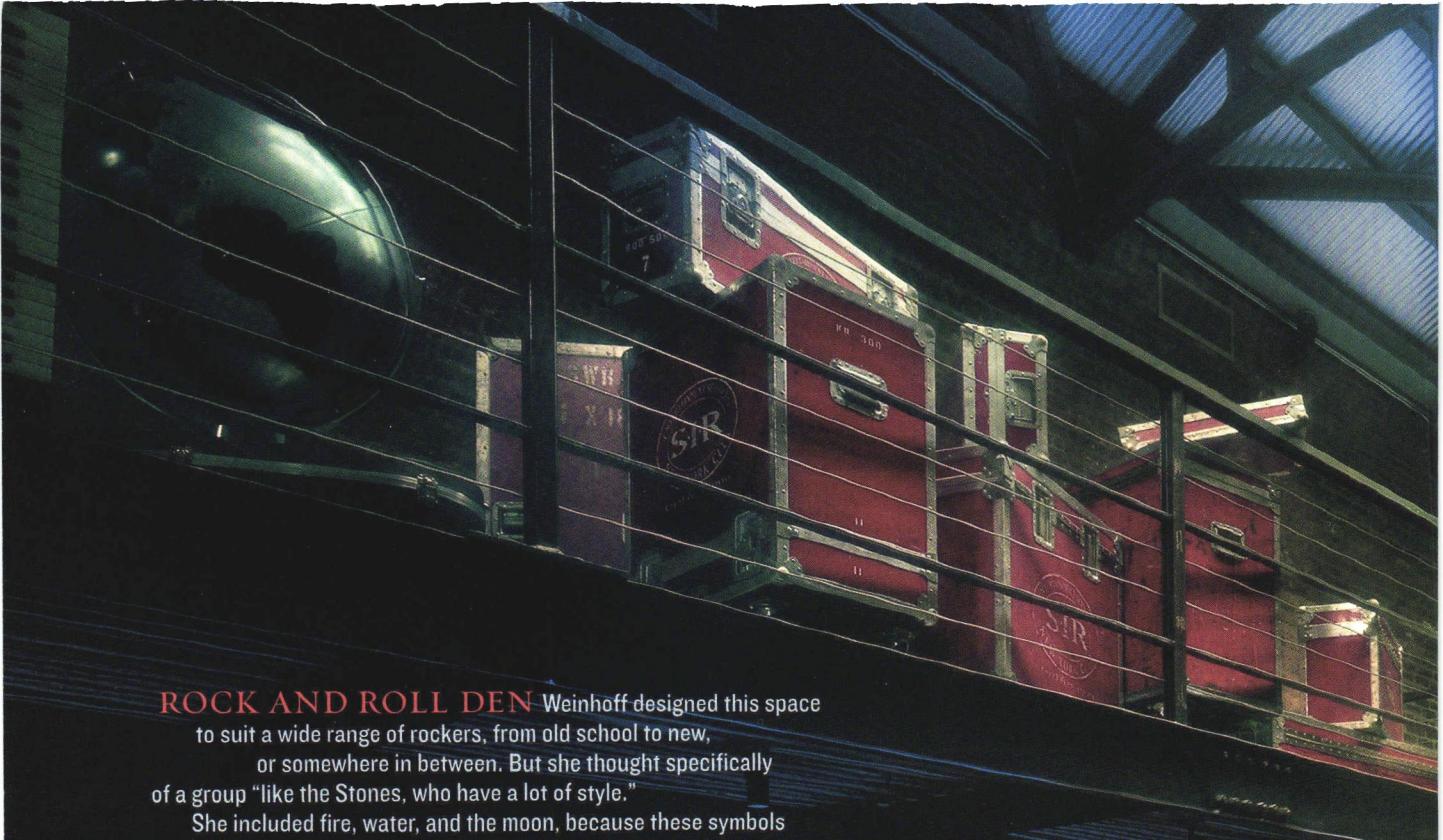
SET DESIGNER MARLA WEINHOFF COMPOSES  
SOME VIVID CHAMBER MUSIC, A QUARTET OF FANTASY ROOMS  
FOR FOUR VERY DIFFERENT KINDS OF ARTISTS

PHOTOGRAPHED BY RAYMOND MEIER

**CLASSICAL BEAUTY** Weinhoff wanted her pavilion—which is just the right size for a cellist—to be “a tranquil space, where you can be in nature and create and be inspired.” It’s ideal for practicing Handel’s *Water Music*.

Italian gilt metal bench, ca. 1940, from Newel Art Galleries, Inc., NYC.

Pavilion and lamps built by Jim Gratson Props, Brooklyn, NY.



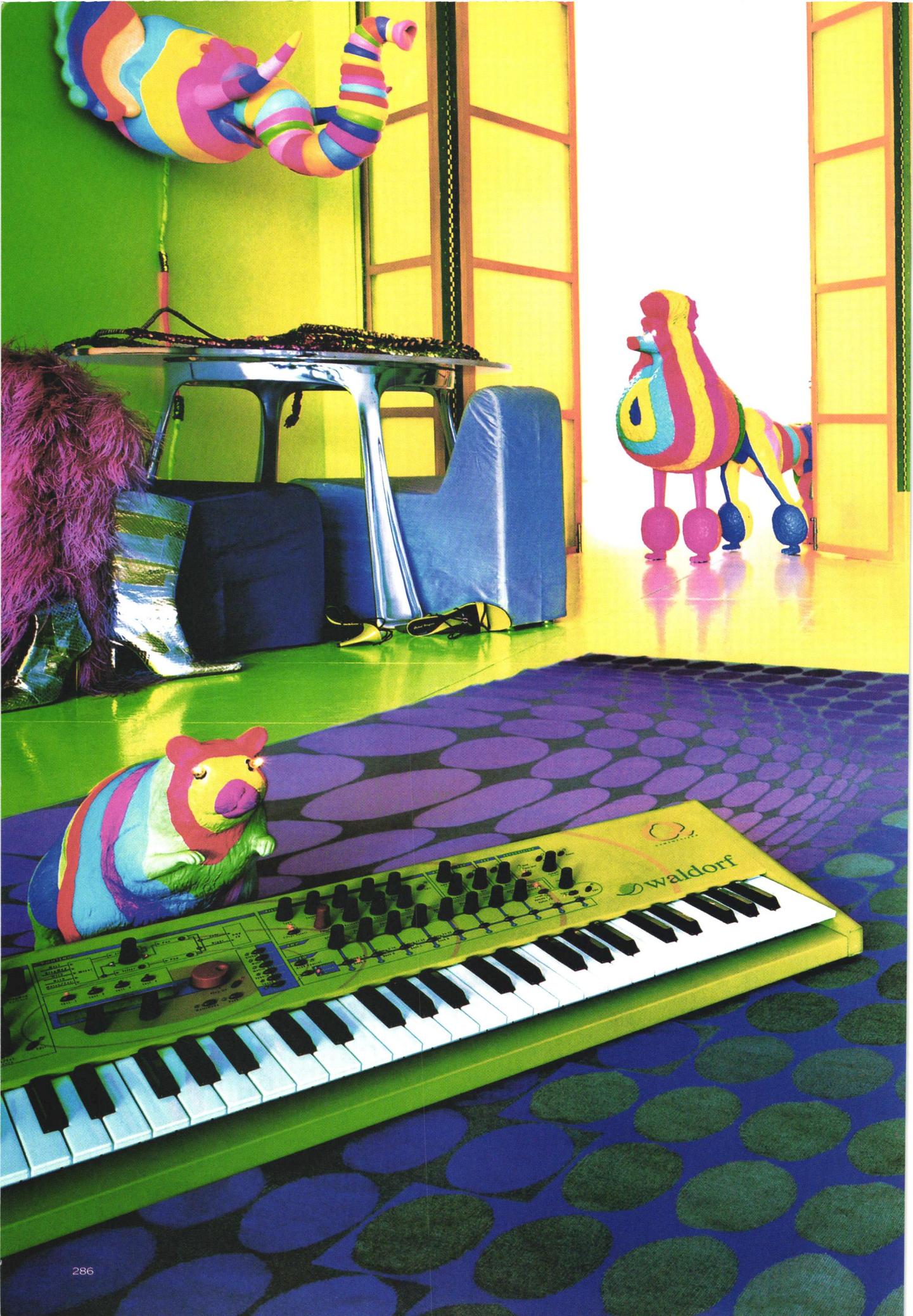
### ROCK AND ROLL DEN

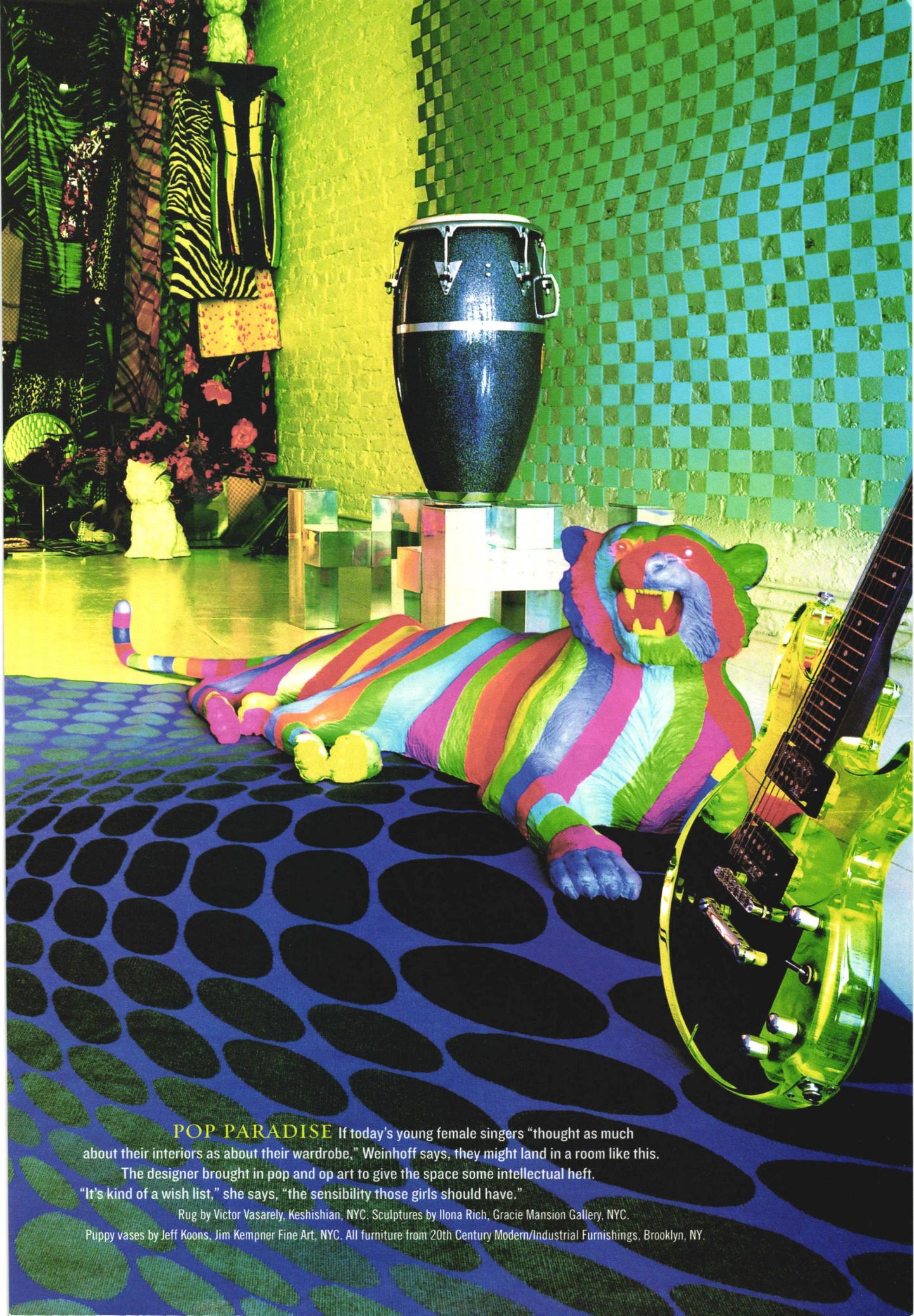
Weinhoff designed this space to suit a wide range of rockers, from old school to new, or somewhere in between. But she thought specifically of a group "like the Stones, who have a lot of style." She included fire, water, and the moon, because these symbols inform the work of many musicians.

Globe and skull, Wyeth, NYC. Thai dragons, Italian urns, guitar-shaped mirror, armchairs carved with owl motif, metal armchairs with rams' heads, and gothic walnut bed, all from Newel Art Galleries, Inc., NYC. Location courtesy of Du Val Enterprises.







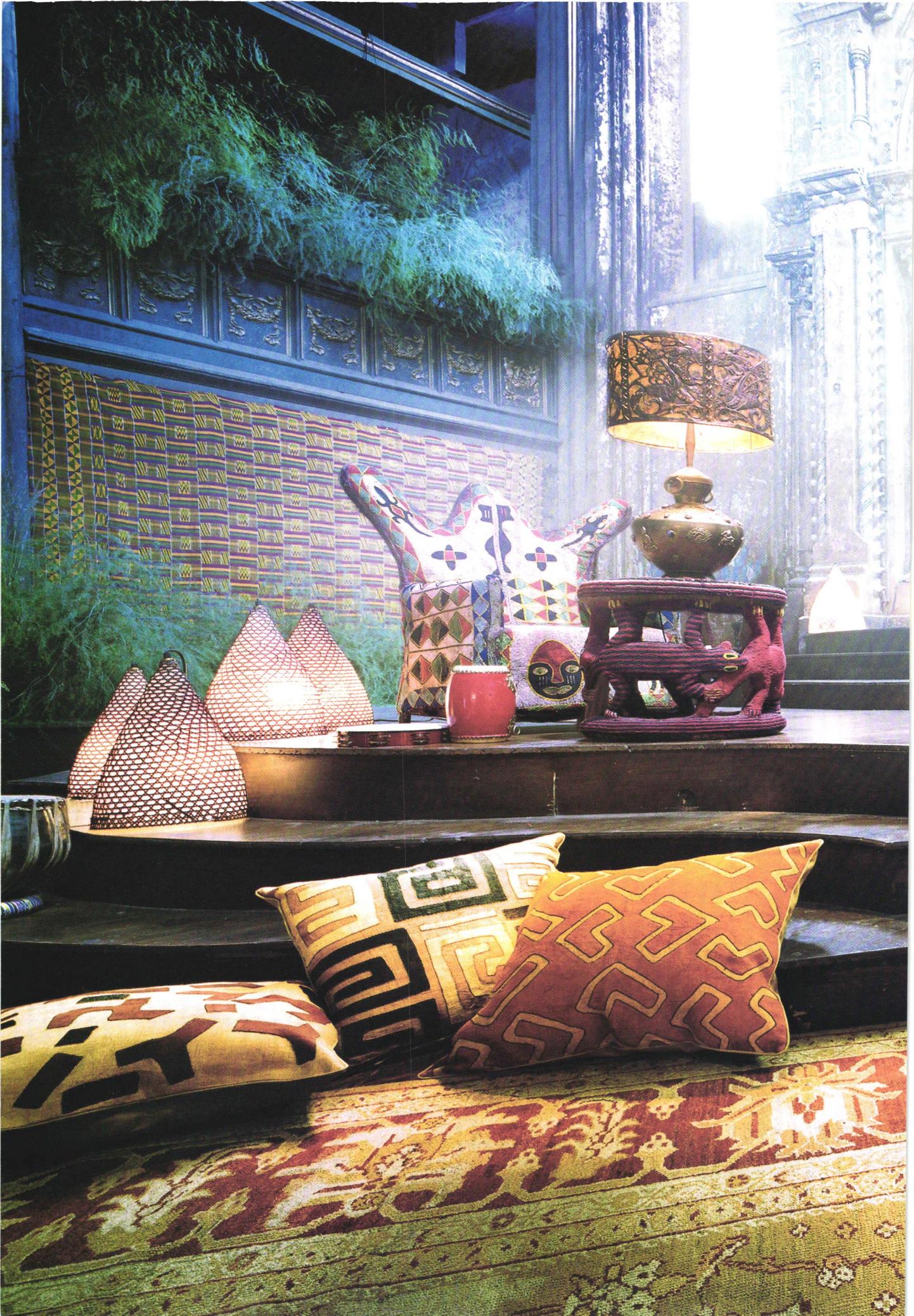


**POP PARADISE** If today's young female singers "thought as much about their interiors as about their wardrobe," Weinhoff says, they might land in a room like this.

The designer brought in pop and op art to give the space some intellectual heft. "It's kind of a wish list," she says, "the sensibility those girls should have."

Rug by Victor Vasarely, Keshishian, NYC. Sculptures by Ilona Rich, Gracie Mansion Gallery, NYC.

Puppy vases by Jeff Koons, Jim Kempner Fine Art, NYC. All furniture from 20th Century Modern/Industrial Furnishings, Brooklyn, NY.





**A SITE FOR SOUL** "To me, it's for someone like Maxwell or Lauryn Hill," Weinhoff says. "A lot of R&B musicians love reggae, Jimi Hendrix, African music. They love rootsy stuff."

The room is about things that are handmade—it's about the groove and the beat."

Antique Ziegler carpet, Keshishian, NYC. Victorian recamier, Newel Art Galleries, Inc., NYC.

Table lamp, Secondhand Rose, NYC. Teardrop lights, table, and wooden drum, Tucker Robbins, NYC.

Crown-shaped chair, Craft Caravan Inc., NYC. Wall hangings and cushions, Mosaic, NYC.

Beaded chairs, red side table, and beaded basket, The Hemmingway African Gallery, NYC.

Flowers by Riverbloom, Red Hook, NY. Sources, see back of book.

CHASEN'S  
BANANA SHORTCAKE WITH  
BANANA SAUCE AND HOT FUDGE

Put this memorable dessert in its natural habitat, Chasen's signature green and white. Transat Green dessert, \$60, and dinner, \$65, plates, J. L. Coquet. Vibrations sauce boat, \$235, Christofle. Tiffany & Co. Palladium Gold Band cups and saucers, \$55 per set. Silver cake stand by Mappin & Webb, \$525, Bergdorf Goodman. Quill gold/silver dessert forks, \$110 for a five-piece table setting, and Quill gold/silver cake server, \$50, Calvin Klein Home. Standard hem-stitch white linen napkin, \$80 for four, D. Porthault & Co., NYC. Green napkins of European linen, \$21.95 per yard, B&J Fabrics, NYC.



# LOST DESSERTS

Gail Monaghan has reconstructed the glamorous restaurant pies, cakes, and other sweets of a 1950s childhood

PHOTOGRAPHED BY ILAN RUBIN PRODUCED BY LORA ZARUBIN STYLED BY JEFFREY W. MILLER  
FOOD STYLED BY ANNE DISRUDE



THE BROWN DERBY'S  
ORANGE CHIFFON CAKE



A California classic with cachet.

English silver cake stand, ca. 1920, \$815,  
Bergdorf Goodman. C.N. Scallop  
60-inch-square linen tablecloth, \$150,  
Schweitzer Linen, NYC.





Memories and memorabilia from late, great Los Angeles restaurants. Clockwise from top: Scandia's menu, a booth at the Brown Derby, the exterior of the Brown Derby, Chasen's entrance, "Prince" Romanoff dining with his dogs, a menu from Romanoff's, a Brown Derby menu and blue-green menu cover, and Blum's distinctive pink carte du jour.

GAIL MONAGHAN has her own understanding of memory. She grew up in Beverly Hills during the great days of restaurants like Chasen's, Blum's, the Brown Derby, and Scandia. A swell time out for a kid in the late 1950s meant being allowed to give the main course the once-over before you ordered two opulent desserts. As notions of glamour changed, these restaurants, with their exciting, childlike confections, fell from favor, but not, in Monaghan's case, from memory.

Over the years, her career as a cookbook author and cooking teacher has allowed her to search out recipes for Blum's Coffee-Toffee Pie, Scandia's Danish torte, Chasen's banana shortcake, and other desserts. She has tested and retested the recipes against her own criteria for authenticity. For Monaghan, recapturing the taste of these desserts is not a simple matter of re-creating them. She has discovered that you must improve

upon the originals. The reason is simple: to an adult, nothing, nothing could ever taste as good as Blum's Coffee-Toffee Pie looks; but to a child, the excitement of the appearance—the layered Everest of shaved chocolate, whipped cream, coffee-toffee filling, and chocolate crust—is a big part of the taste.

Grown-ups are so sadly literal-minded that allowances have to be made for them. The child's imagination supplies the taste that makes Blum's pie live up to its image; Monaghan adds coffee to the whipped cream to compensate adults for their limited capacity to dream. She gives Chasen's banana shortcake many more bananas than the ur-recipe, and adds candied orange peel to the Brown Derby's chiffon cake. When it came to Scandia's Danish torte, for which there was not even a whisper of a recipe, Monaghan simply remembered it into existence.

In re-creating the desserts of her childhood, Monaghan has asked herself after each trial not so much "Is this the taste I remember?" but "Is this the experience?" When she answers in the affirmative, memory is served.

BLUM'S  
**COFFEE CRUNCH CAKE AND  
COFFEE-TOFFEE PIE**

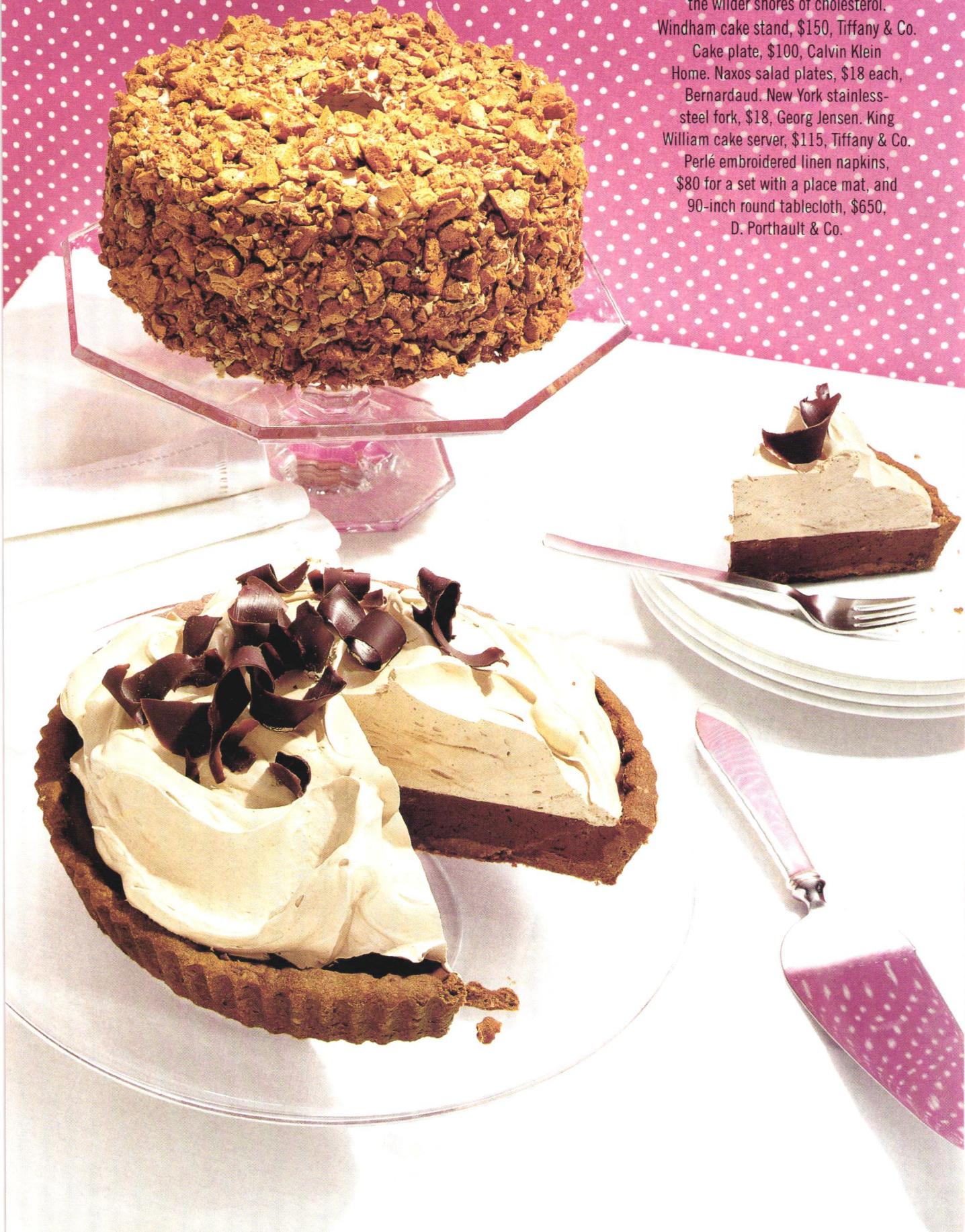
An adventure in taste, texture, and  
the wilder shores of cholesterol.

Windham cake stand, \$150, Tiffany & Co.

Cake plate, \$100, Calvin Klein  
Home. Naxos salad plates, \$18 each,

Bernardaud. New York stainless-  
steel fork, \$18, Georg Jensen. King  
William cake server, \$115, Tiffany & Co.

Perlé embroidered linen napkins,  
\$80 for a set with a place mat, and  
90-inch round tablecloth, \$650,  
D. Porthault & Co.





SCANDIA  
DANISH TORTE



Luscious layers on a porcelain enamel Group 1 table, \$3,200, by David Schaefer, at Furniture Co., NYC. Linea salad plate, \$39, Bernardaud. Danish rosewood plate, ca. 1960, \$150, Soren Jensen, NYC. Teak-handled fork by Mono, \$175 for a five-piece place setting, Moss. Napkin, Stelleire in Kiwi, \$30, Hermès.



ROMANOFF'S  
BAKED ALASKA

It's an explosion of sweetness. Tufted wall in Colonial Red UltraSuede, \$50 per yard, B&J Fabrics. Ca. 1950 bar cart by

Edward Wormley, in walnut with raffia-paneled door, for Dunbar, \$6,000.

Liz O'Brien, NYC. Hemisphere Gold large cake platter, \$245, J. L. Coquet. Brass drum-style wine bucket, \$850, Alan Moss, NYC. Champagne glasses, Excelsior by Venini, \$115 each, Royal Scandinavia.

Carpet, ABC Carpet & Home, NYC.

Sources, see back of book.

## lost desserts

### CHASEN'S BANANA SHORTCAKE WITH BANANA SAUCE

Serves 12

#### CAKES

1 cup butter, softened  
1 cup sugar  
4 large eggs  
2 tsp. vanilla extract  
2 cups sifted cake flour  
1/4 tsp. salt  
1 tsp. baking powder  
2 Tbsp. heavy cream, chilled

Preheat oven to 350. Butter and flour 12 individual charlotte or cake pans.

With an electric mixer on high speed, cream butter with the sugar until pale and fluffy, about 5 minutes, frequently scraping down the sides of the bowl. Add eggs one at a time, beating well after each. Add vanilla. Continue beating on high speed for 6 minutes, frequently scraping down the sides of the bowl. Set aside.

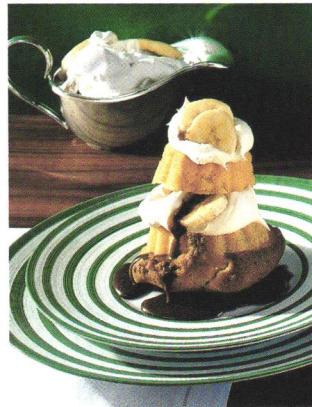
Resift flour with salt and baking powder. With mixer at lowest speed, add flour mixture slowly to batter. When incorporated, add cream. Beat only until blended.

Place cake pans on a baking sheet and divide the batter equally

among them. Bake on the center rack about 25 to 30 minutes, until a toothpick inserted in the middle of each cake comes out clean and the cakes are just beginning to shrink from the sides. Cool 5 minutes on a wire rack; invert each cake onto your hand, then place right side up on the rack to finish cooling.

#### WHIPPED FILLING

2 cups heavy cream, chilled  
1/4 cup superfine sugar  
1 tsp. vanilla extract  
Whip cream until stiff. Fold in sugar and vanilla extract.



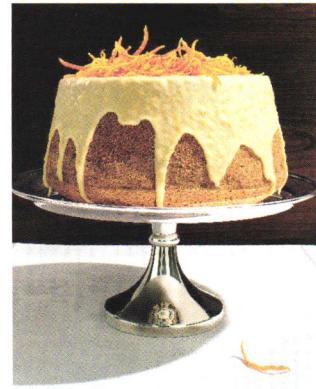
#### BANANA SAUCE

1/2 cup heavy cream, chilled  
1 Tbsp. superfine sugar  
1/2 tsp. vanilla extract  
1 pint best-quality French vanilla ice cream, softened  
2 very ripe bananas, cut into very thin rounds  
1 Tbsp. dark rum, or to taste  
Whip cream with sugar and vanilla extract until stiff. Fold ice cream into whipped cream.

Toss the bananas with the rum and fold into whipped cream mixture.

#### To assemble

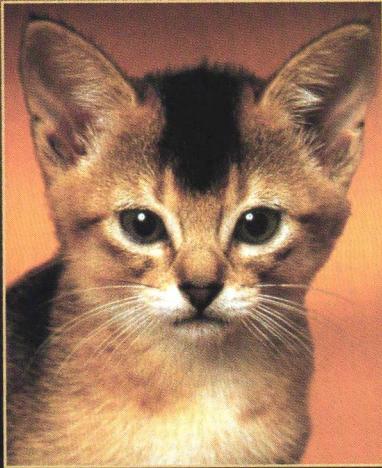
2 Tbsp. dark rum  
4 small ripe bananas, sliced, plus 1 banana, sliced into thin rounds  
Hot fudge sauce of your choice  
Slice each cake horizontally into two equal layers. Place cake tops upside down on dessert plates. Prick each with a fork and drizzle with rum. Spread filling generously on top. Lay bananas in a single layer to cover filling. Cover with more filling and top with the remaining cake layer. Spoon a dollop of filling on top of each. Chill. When ready to serve, place remaining banana rounds decoratively on the tops of the cakes. Spoon on Banana Sauce and hot fudge sauce.



### BROWN DERBY ORANGE CHIFFON CAKE WITH ORANGE ICING

Serves 12

2 1/4 cups sifted cake flour  
1 1/4 cups sugar  
1 Tbsp. baking powder  
1 tsp. salt  
5 large egg yolks  
3/4 cup water  
1/2 cup vegetable oil, tasteless  
3 Tbsp. grated orange zest  
1 1/2 tsp. vanilla extract  
8 large egg whites, at room temperature  
1/2 tsp. cream of tartar  
1/4 cup sugar



**MILD**

**MEDIUM**

**THE FOLGER**

Preheat oven to 325. Into a large bowl, sift cake flour with sugar, baking powder, and salt. Sift once more.

With an electric mixer on high, beat egg yolks, water, oil, orange zest, and vanilla extract until smooth. Gradually add flour mixture; reduce speed to low and beat until just combined. Set aside.

Using an electric mixer with a whisk attachment, beat egg whites on medium speed until foamy. Add cream of tartar and beat until soft peaks form. Gradually add remaining sugar. Increase speed to high and beat until whites are stiff but not dry. Fold one quarter of the whites into the egg yolk mixture. Pour the egg yolk mixture into the remaining whites and fold until combined.

Scrape the batter into an ungreased 10-inch tube pan with a removable bottom. Smooth the top and bake in the lower third of the oven 55 to 65 minutes, until the top springs back when lightly pressed and a toothpick inserted into the center comes out clean. If the cake browns too quickly, lightly rest a piece of foil over top.

Cool upside down on a bottle. To remove from pan, slide a thin knife

around the cake, pressing the knife against the pan to avoid tearing the cake. Using the same procedure, detach the cake from the center tube. Pull tube upward to remove cake from pan. Slide the knife under the cake to detach it from the bottom. Invert onto your hand, a rack, or a serving platter. When completely cool, glaze or ice with Orange Icing.

#### ORANGE ICING

6 Tbsp. unsalted butter  
3 cups sifted powdered sugar  
3 Tbsp. fresh orange juice  
Grated zest of 2 large oranges  
1/8 tsp. salt  
1 1/2 tsp. vanilla extract  
In a medium saucepan over low heat, melt butter. Remove and stir in powdered sugar, orange juice, zest, and salt.

Turn heat down as low as possible and place saucepan back on heat. Cook 5 minutes, stirring constantly. Remove from heat and beat with an electric mixer until cool (briefly for a pourable glaze or several minutes for spreadable icing). Place the pan in ice water to quicken cooling. Stir in vanilla extract.

Drizzle or spread the icing over the cake. Let set before serving.

## BLUM'S COFFEE CRUNCH CAKE

Serves 12

#### SPONGE CAKE

6 eggs, separated, at room temperature

1 tsp. grated lemon rind

1 cup sugar

1/4 cup boiling water or hot coffee

1 Tbsp. lemon juice

1 tsp. vanilla extract

1 cup sifted cake flour

1 1/2 tsp. baking powder

1/4 tsp. salt

1 tsp. cream of tartar



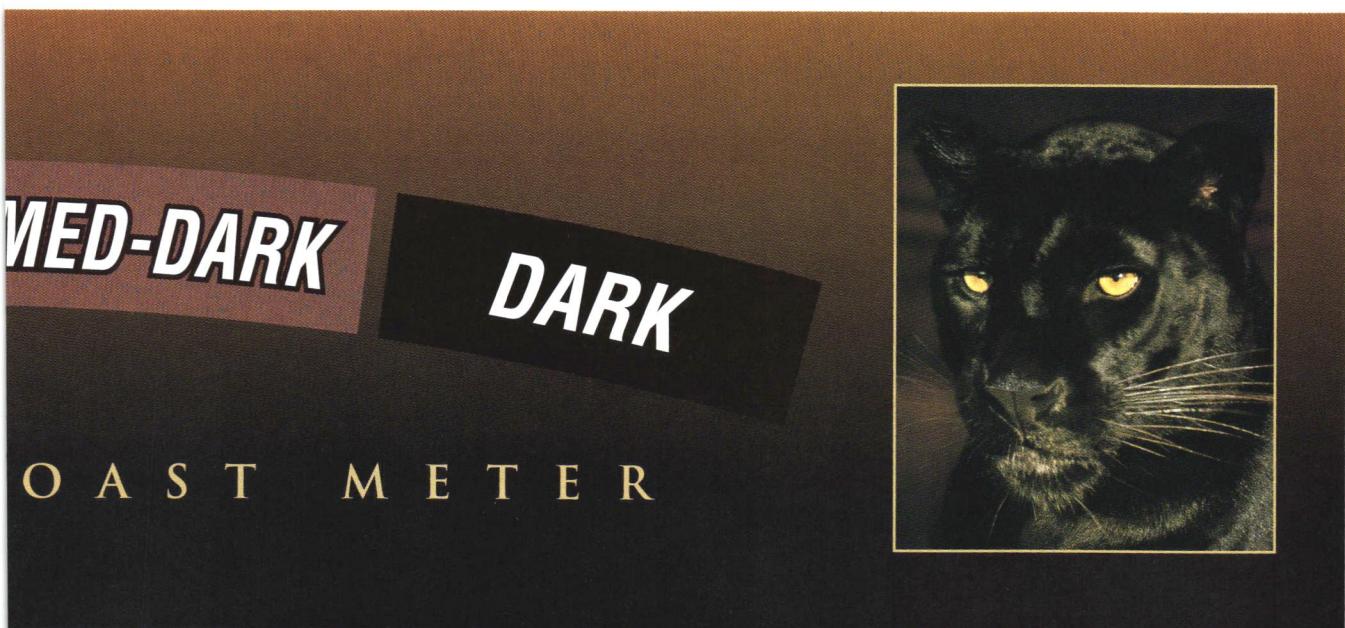
Preheat oven to 350. In the bowl of an electric mixer, beat egg yolks with lemon rind and sugar until light and fluffy. Beat in water or coffee, then add lemon juice and vanilla extract.

Resift flour with baking powder and salt; gradually add dry ingredients to yolk mixture. Beat until well combined.

Using the whisk attachment, beat egg whites until frothy. Add cream of tartar and whip until stiff but not dry.

Fold egg mixture into whites until blended. Pour batter into an ungreased tube pan with removable bottom. Smooth the top with a spatula and bake in the lower third of the oven 45 to 55 minutes or until cake springs back when lightly pressed.

Cool the cake upside down on a bottle. To remove from pan, slide a thin knife around the cake, pressing the knife against the pan to avoid tearing the cake. Use the same procedure to detach the cake from the center tube. Pull the tube upward to remove the cake from the pan. Slide the knife under the cake to detach it from the bottom. Invert cake onto your hand, a rack, or a serving platter. When partially cool, invert right side up on a rack to cool completely before icing. ▷



NOW ON EVERY PACK OF



## lost desserts

### COFFEE WHIPPED CREAM

3 cups very cold heavy cream  
1 Tbsp. vanilla extract  
3 Tbsp. sugar  
1 tsp. coffee extract  
3/4 tsp. instant espresso  
coffee powder, or to taste  
Combine all ingredients in a cold metal bowl and beat until stiff.

### CRUNCH

1 1/2 cups sugar  
1/4 cup strong coffee  
1/4 cup light corn syrup  
1 Tbsp. baking soda, sifted  
In a saucepan at least 5 inches deep, over medium heat, stir together sugar, coffee, and corn syrup until sugar dissolves. Stop stirring, place a candy thermometer into pan, and cook until thermometer registers 290. Remove from heat and stir in baking soda. Stir well and vigorously. Pour into an ungreased 9-by-9-inch (or a bit larger) pan. *Do not move until cool.* When ready to use, crush with a rolling pin to desired size.

### To assemble

Cut sponge cake into 3 equal layers. Place bottom layer on a serving plate and generously spread on

coffee whipped cream; sprinkle on some of smaller pieces of crunch. Place second layer on top of crunch; spread with whipped cream; sprinkle with crunch. Place third layer on top of second. Ice the entire cake using the rest of the whipped cream. Sprinkle smaller pieces of crunch on the top and pat onto the sides. Reserve the rest for later. Refrigerate cake until 1 hour before serving.

Just before serving, add a lot more crunch to the top and sides so there will be chewy crunch under the crunchy crunch put on at the last minute. Serve plain or with coffee (or vanilla) ice cream.

### BLUM'S COFFEE-TOFFEE PIE

Serves 10

#### CHOCOLATE DOUGH

1 cup all-purpose flour  
1/2 cup (1 stick) butter, softened  
1/4 cup packed brown sugar  
1 square unsweetened chocolate, grated  
1 tsp. vanilla extract  
2 Tbsp. (or more) milk  
3/4 cup walnuts, chopped fine

Preheat oven to 375. Set out a 9-inch pie pan. In a bowl, using your fingertips or a pastry blender

(or in the bowl of a food processor), combine flour, butter, brown sugar, and chocolate until well blended. Add vanilla, 2 tablespoons of milk, and walnuts. Mix well. The dough should be cohesive (like cookie dough) and not sticky. If too dry, add a few more drops of milk.

Press walnut-sized pieces of the dough into the bottom and well up the sides of the pie pan, distributing evenly, with no gaps or thin spots. Crimp edges. Prick all over with a fork and press a piece of heavy-duty foil over dough.

Bake 8 minutes. Remove foil and bake about 10 minutes more, or until the shell is dry and crisp.



Remove to a rack and cool completely before filling.

### FILLING

1 cup (2 sticks) butter, softened  
1 1/2 cups sugar  
4 tsp. powdered instant coffee  
2 squares unsweetened chocolate, melted  
1 container pasteurized eggs (equivalent to 4 eggs)

In the bowl of an electric mixer, on high speed, beat butter until fluffy. Gradually add sugar. Add powdered instant coffee and chocolate. Add half of the container of eggs and beat on the highest speed for 5 minutes. Add remaining eggs and beat 5 minutes more. Spread filling evenly in the cooled pie shell, cover, and refrigerate at least 12 hours, or overnight.

### TOPPING

3 cups heavy cream, chilled  
12 Tbsp. powdered sugar  
3 Tbsp. nonfat dry milk  
3 Tbsp. powdered instant coffee  
2 Tbsp. grated unsweetened chocolate

In a large bowl, with an electric mixer, beat cream, powdered sugar, dry milk, and instant coffee until stiff. Spread in peaks and swirls



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over the chilled pie filling. Sprinkle with the grated chocolate. Refrigerate at least 4 hours before serving.

## SCANDIA DANISH TORTE

Serves 12

### YELLOW CAKE

3 egg yolks  
1/2 cup milk  
1 1/4 tsp. vanilla extract  
1 1/2 cups sifted cake flour  
3/4 cup sugar  
2 tsp. baking powder  
3/8 tsp. salt  
6 Tbsp. unsalted butter, at room temperature

Preheat oven to 350. Butter two 6-to-8-inch square or round cake pans that are at least 1 1/2 inches deep. Line bottoms with parchment or waxed paper; grease and flour.

In a mixing bowl, on medium speed, combine egg yolks, 2 tablespoons of the milk, and vanilla extract. Set aside.

Place dry ingredients in the bowl of an electric mixer and mix for 30 seconds, until combined. Add butter and remaining milk. Mix on low speed until uniformly moist. Increase to high speed and beat

for 1 1/2 minutes. Add the egg mixture in three batches, beating 15 seconds after each addition, scraping down the sides of the bowl with a rubber spatula.

Divide batter evenly between the prepared pans and smooth the surfaces with a spatula. Bake about 20 to 25 minutes, until a toothpick inserted near the center comes out clean and the cake springs back when pressed lightly in the center. The cakes should shrink from the sides of the pan only after removal from the oven.

Cool on wire racks. After 10 minutes, loosen cakes from the sides of the pans with a small knife and invert onto the racks. When partially cool, invert right side up and cool completely before proceeding.

### VANILLA BUTTERCREAM

3 large egg yolks  
6 Tbsp. sugar  
1/4 cup light corn syrup  
1 cup softened unsalted butter  
4 tsp. vanilla extract

In the bowl of an electric mixer, on high speed, beat egg yolks until pale yellow and fluffy.

Combine sugar and corn syrup in a small saucepan. Cook over medium heat, stirring constantly,



### MARZIPAN ICING

1 cup almond paste  
1 cup confectioner's sugar, sifted  
2 egg yolks, or more if needed  
1/2 tsp. vanilla extract  
Cut the almond paste into small pieces and place in the bowl of an electric mixer with the sugar and egg yolks. Beat on medium speed until combined, adding more egg if necessary until a spreadable consistency is reached. Add vanilla and beat until combined. Set aside.

### CHOCOLATE ICING

4 oz. unsweetened chocolate  
1 cup confectioner's sugar, sifted  
2 Tbsp. hot water  
2 eggs at room temperature  
6 Tbsp. unsalted butter at room temperature

Melt chocolate in a pan over simmering water. Remove from heat and add sugar and water. Blend thoroughly. Add eggs and beat well. Add butter a tablespoon at a time and beat until well mixed, smooth, and glossy.

### To assemble

24 soft almond macaroons  
1/4 cup dark rum  
2 cups best-quality raspberry jam ▷

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## lost desserts

Cut each cake layer horizontally to make four equal layers. Set aside.

Place the macaroons on a piece of waxed paper and flatten slightly with your hand. Sprinkle with 2 tablespoons of rum. Set aside.

Place the bottom cake layer on a plate and sprinkle with 1 tablespoon of rum. Spread generously with jam and then cover evenly with 12 of the macaroons.

Spread the underside of second cake layer with approximately  $\frac{1}{3}$  cup of buttercream (about  $\frac{3}{8}$ -inch thick) and place buttercream side down on top of the macaroons.

Spread top of second layer generously with jam.

Spread the underside of the third layer with approximately  $\frac{1}{3}$  cup of buttercream (about  $\frac{3}{8}$  inch thick) and lay the third layer buttercream side down on top of second layer. Drizzle the top of the third layer with the last of the rum, spread generously with jam, and then cover evenly with remaining 12 macaroons.

Spread the underside of the last cake layer with approximately  $\frac{1}{3}$  cup of buttercream (about  $\frac{3}{8}$  inch) and lay the last cake layer buttercream side down on top of the macaroons.

Spread remaining buttercream on the sides of the cake to fill any gaps between layers. Smooth over, keeping the outside layer of buttercream as thin as possible. Put cake in the refrigerator or freezer for a few minutes to harden the buttercream before continuing.

When the buttercream is hard, ice cake with a layer of marzipan icing.

Refrigerate or freeze a few minutes, to harden, then ice with chocolate icing. Refrigerate until one hour before serving.

The cake can be assembled up to 24 hours in advance; cover well and refrigerate or freeze.

### ROMANOFF'S BAKED ALASKA

Serves 6

#### CAKE LAYER

$\frac{1}{3}$  cup sifted cake flour  
 $\frac{1}{2}$  tsp. baking powder  
 $\frac{1}{8}$  tsp. salt  
1 large egg yolk  
 $\frac{1}{3}$  cup sugar  
 $\frac{1}{2}$  tsp. grated orange rind  
4 tsp. boiling water  
2 tsp. orange juice  
 $\frac{1}{2}$  tsp. vanilla extract  
2 egg whites, at room temperature  
 $\frac{1}{2}$  tsp. cream of tartar

Preheat oven to 350. Grease the bottom only of a 10-inch round cake pan and line bottom with buttered parchment.

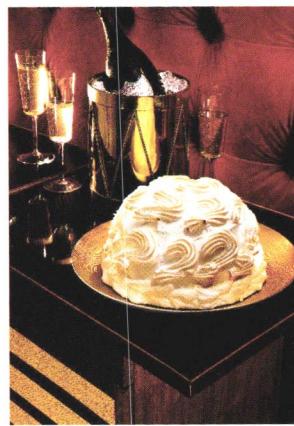
Resift flour with baking powder and salt. Set aside.

Beat egg yolk until very light in color, several minutes. Add sugar and orange rind; beat until well combined. Add boiling water and beat for 1 minute. Beat in orange juice and vanilla extract. Add dry ingredients and beat until just combined.

With an electric mixer on low, beat egg whites until frothy. Add cream of tartar and increase speed to medium. When the whites are opaque, increase speed to high and beat until whites are stiff but not dry. Stir one quarter of the beaten whites into the batter. Pour the lightened batter into the rest of the whites and gently fold together.

Scrape the batter into the prepared cake pan. Smooth the top with a spatula. Bake on the

middle rack of the oven 15 to 20 minutes, until a toothpick inserted in the center comes out clean and the cake springs back when gently pressed. Cool upside down on a rack. When completely cool, remove cake, wrap well, and freeze at least 6 hours or up to 4 weeks.



#### ICE CREAM LAYER

3 pints best-quality

French vanilla ice cream or any flavor of your choice Soften ice cream just enough to form into an 8-inch round. (Ice cream layer should be 1

inch smaller than cake layer.) Wrap ice cream well in plastic wrap and then foil, and freeze until very hard, at least 6 hours and up to 4 weeks.

#### To assemble

Make meringue:

8 egg whites at room temperature  
 $\frac{1}{8}$  tsp. salt  
 $\frac{1}{2}$  tsp. cream of tartar  
2 cups superfine sugar, plus 4 Tbsp. for sprinkling  
2 tsp. vanilla extract  
2 to 3 Tbsp. Grand Marnier, Cointreau, or Triple Sec, optional  
Preheat oven to 450 or 500. Using electric mixer with whisk attachment, beat egg whites with salt at low speed until frothy. Add cream of tartar and beat at medium speed until soft peaks form. Add 2 cups sugar in a slow, steady stream. Increase the speed to high and beat until egg whites are stiff but not dry. Blend in vanilla extract. Set aside.

Place frozen cake on an ovenproof plate. Drizzle with liqueur and sprinkle with 2 Tbsp. granulated sugar. Unwrap the ice cream and place on top of the cake, making sure there's a 1-inch cake border around the ice cream.

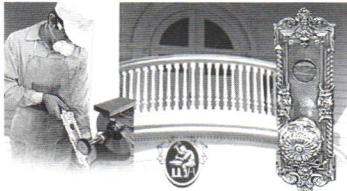
Using a spatula, decoratively swirl all the meringue over the cake and ice cream, running the meringue down to the platter. The cake and ice cream must be completely sealed by the meringue. (If you want, put some of the meringue in a pastry bag and pipe on decorations; or decorate with candied fruit before baking.) Sprinkle the last two tablespoons of sugar over the meringue and place in oven. Bake 3 to 5 minutes, until lightly browned. Serve immediately. ☺

*All recipes were tested in an oven courtesy of Thermador Home Appliances.*

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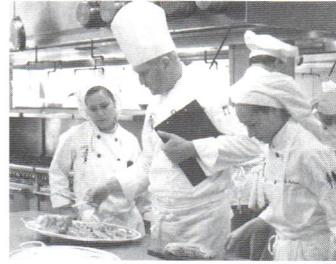
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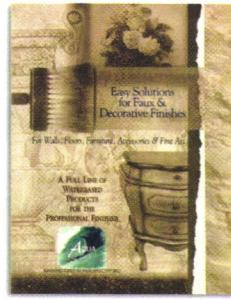
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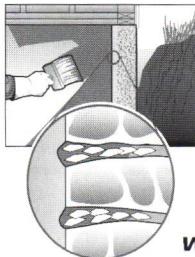
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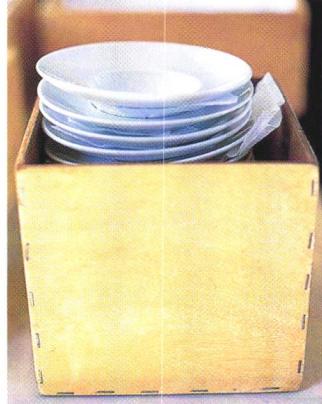
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Porzellanfabrik Schönwald, through Oneida Ltd., Oneida, NY. 315-361-3000. [oneida.com](http://oneida.com).

Up to the Plate: French Laundry, Yountville, CA.

707-944-2380. Rosenthal USA Ltd. 800-804-8070.

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Up to the Plate

011-39-041-520-3966. **Pages 242-243**, Tessoria Asolana, Asolo, Italy. Phone and fax, 011-39-0423-20-62. **Page 244**, table, chairs, glassware, and octagonal cabinet and washbasin by Barbara Del Vicario, La Malcontenta S.R.L., Venice, Italy. 011-39-041-520-3966.

#### MAKING MAGIC **Pages 248-259**

Garden design, Patrick Chassé, Somerville, MA. 617-629-7736. **Page 258**, dining table and chairs, Petal Collection, The Wicker Works, San Francisco, CA. 415-970-5400. the wickerworks.com.

#### THE CENTURY'S 20 MOST EXCITING ROOMS **Pages 260-281**

R. Louis Bofferding Fine & Decorative Arts, NYC. 212-744-6725. By appointment only. Additional information from Stephen M. Salny, author of *The Country Houses of David Adler* (W.W. Norton & Company).

#### PERFORMANCE SPACE **Pages 282-289**

Pages 282-283, Newel Art Galleries, Inc., NYC. 212-758-1970. newel.com. Jim Gratzon Props Inc., Brooklyn, NY. 718-855-4379. **Pages 284-285**, Jim Kempner Fine Art, NYC. 212-206-6872. Leather table, Newel Art Galleries, Inc. Photographed at Du Val Enterprises, Inc., Long Island City, NY. 718-392-9404. Wyeth, NYC. 212-925-5278. **Pages 286-287**, Keshishian, NYC. 212-956-1586. Gracie Mansion Galleries, NYC. 212-645-7656. 20th Century Modern Industrial Furniture, Brooklyn, NY. 718-852-3399. ksmdesign.com. **Pages 288-289**, Secondhand Rose, NYC. 212-393-9002. Craft Caravan Inc., NYC. 212-431-6669. The Hemmingway African Gallery, NYC. 212-838-3650. Mosaic, NYC. 646-613-8570. Riverbloom, Red Hook, NY. 917-295-0610. Ethiopian mahogany chair, Toraja mortar, and Tukuro mortar, Tucker Robbins, NYC. 212-366-4427. tuckerrobbins.com.

#### LOST DESSERTS **Pages 290-300**

Page 290, B & J Fabrics, NYC. 212-354-8150. Bergdorf Goodman. 800-558-1855. Tiffany & Co. 800-526-0649. tiffany.com. Christofle. 877-PAVILLON. Calvin Klein Home. 800-294-7978. J. L. Coquet. 800-993-2580. D. Porthault & Co., NYC. 212-688-1660. dporthault.fr. **Page 291**, Schweitzer Linen, NYC. 212-249-8361. schweitzerlinen.com. **Page 292**, all menus courtesy of Los Angeles Public Library Menu Collection. Exterior of Chasen's from *Chasen's: Where Hollywood Dined/Recipes and Memories*, copyright 1996 by Betty Goodwin. Angel City Press. 800-949-8039. Exterior of Brown Derby courtesy of Los Angeles Public Library Photographic Collection. Street shot and interior of Brown Derby, courtesy of the Jim Heimann Collection. **Page 293**, Bernardo. 800-884-7775. bernardaud.net. Georg Jensen. 800-546-5253. georgjensen.com. **Page 294**, Furniture Co., NYC. 212-352-2010. Soren Jensen, NYC. 212-645-3671. jensensilver.com. Moss. 866-888-MOSS. mossonline.com. Hermès. 800-238-5522. **Page 295**, Liz O'Brien, NYC. 212-755-3800. Alan Moss, NYC. 212-473-1310. Royal Scandinavia. 800-351-9842. venini.com. ABC Carpet & Home, NYC. 212-473-3000. abccarpet.com.

#### ADDITIONAL CREDITS

Pages 204-207, Blended Spirits: Gerald Murphy painting purchased with funds from Evelyn and Leonard A. Lauder, Thomas H. Lee, and the Modern Painting and Sculpture Committee.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden*. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

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**2. DK Antiques:** Located in historic Carnegie Hill on Manhattan's Upper Eastside, we feature an elegant and diverse collection of late 17th to early 20th century French, English, Continental, and American Furniture and objets d'art of a timeless and classic design. 212-534-8532.

## Automobiles

**3. Lexus Certified Pre-Owned:** The Lexus Certified Pre-Owned Program. Experience greater piece of mind in buying a nearly new Lexus. To learn more about our ground-breaking warranty, visit us at [www.lexuscpo.com](http://www.lexuscpo.com)

## Beauty

**4. Olay Complete Body Wash:** Olay Complete Body Wash has an ideal combination of soap-free cleanser and aerated moisture that rinses clean. It leaves your skin with a lightly moisturized feeling of clean. [www.olay.com](http://www.olay.com).

**5. Spiegel:** Order the Spiegel Fall Big Book with over 572 pages of fashions and home furnishings for only \$5 and receive a FREE BLUE BAG and \$10 to use on your first purchase. Call 800-SPIEGEL or visit [Spiegel.com](http://Spiegel.com). Request offer P5225.

**6. Total Effects Cleansing Treatments:** Introducing Total Effects Cleansing Treatments. A cleansing cloth so remarkable it fights seven signs of aging. For more information log onto [www.olay.com](http://www.olay.com).

**7. Please send me all free items in this category.**

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**8. Eziba:** Unique. Beautiful. Exquisite. Eziba offers all this and more in the world's most wonderous handcrafts. Visit today. [www.eziba.com](http://www.eziba.com).

**9. FramerSelect:** FramerSelect guides you to local frame shops whose expertise in professional custom framing ensures your art is beautifully framed and well preserved. [www.framerselect.com](http://www.framerselect.com) 800-444-8387.

**10. Howard Miller:** The world's largest floor clock company, it is also one of the world's most recognized names in wall, mantel and tabletop clocks, as well as collector's cabinets. Catalog \$3.

**11. Larson-Juhl:** A great frame touches the entire room, adding elegance and personal style. For the best in custom frames, ask your custom framer for the Craig Ponzio Signature Collection by Larson-Juhl. For more information, call 800-886-6126 or visit our website at [www.larsonjuhl.com](http://www.larsonjuhl.com).

**12. Media Arts Group, Inc.:** Thomas Kinkade, nationally renowned as the Painter of Light™ is the most sought-after published artist in history. His light-infused art has captured the imagination of millions while inviting you to experience simpler times.

**13. Swarovski:** Swarovski Crystal. Austrian crystal gifts, collectibles, home decor, objects and jewelry for any gift-giving occasion. For a retailer near you and free brochure call 800-648-8210.

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**15. Baltimore International College:** Managing the recipe for success. 800-624-9926, ext. 120. [www.bic.edu](http://www.bic.edu). Contact us now to start your new career in the hospitality field.

**16. California School of Culinary Arts:** CSCA offers career-focused learning led by passionate professionals who inspire individual worth and life long achievement. 888-900-2433 or [www.calchef.com](http://www.calchef.com).

**17. New York School of Interior Design:** New York's only college solely devoted to interior design offers top facilities, distinguished faculty and prime location. Send for a free catalog describing how you can hold down a full-time job while earning Bachelor Associate degrees in evening and weekend classes.

**18. Rhodec International:** Learn Interior Design at home. DETC accredited. For FREE course catalog, call 877-2RHODEC or visit our website at [www.rhodec.com](http://www.rhodec.com).

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**20. Ann Sacks:** Introduce yourself to Ann Sacks with our tile and stone catalog featuring over 160 pages of stone, glass, ceramic and metal tile offerings from classic to contemporary that can be used to create imaginative, unforgettable spaces.

**21. Brunschwig & Fils:** Timelessness, quality, attention to detail and superb craftsmanship are the hallmarks of products from Brunschwig & Fils, designer and manufacturer of contemporary and historically inspired decorative fabrics, wallcoverings, trimmings, upholstered furniture, lamps and tables.

**22. Chelsea Editions:** Chelsea Editions offers fine hand embroidered textiles and bedcovers with coordinating checks, ticking and planks (to the trade only). Color brochure available for \$20.

**23. Cowtan & Tout:** Elegant wovens, prints and wallcoverings. Cowtan & Tout is American textile at its best. Available to the trade only in 22 showrooms nationwide. For more information please call 212-647-6900.

**24. Henry Calvin Fabrics:** Offering a luxurious mix of texture and design, showcasing the elegant simplicity of natural fibers. To the trade only. [www.henrycalvin.com](http://www.henrycalvin.com).

**25. Lee Jofa:** Christopher Moore travels the world in an effort to unearth Toile de Jouy designs from historic estates, private collections, and antique reconditioning efforts. Lee Jofa is proud to be the exclusive distributor of these rare and decidedly original prints. Brochure, \$1.

**26. Nancy Corzine:** Manufacturer of furniture, textiles, accessories, and rugs, covering all major periods of design. Nancy Corzine is represented in 15 major cities nationwide. Catalog \$150.

**27. Robert Allen:** The largest distributor of fine textiles for the home. Robert Allen has 17 corporate full service showrooms across the United States and Canada and a nationwide network of sales representatives. For more information, in the US call 800-240-8189 and in Canada 800-363-3020.

**28. Sanderson:** The Spring 2001 collection from Sanderson provides inspirational styling ideas for the sophisticated and discerning decorator. Each design features coordinating wallpapers, fabrics and weaves to communicate a truly individual style.

**29. Scalaramandre:** Specializing in the finest textiles, wall coverings, and passementerie available to the design trade. Exclusively represents Elitis, Colony, and Altfield in the U.S. 800-932-4361.

## Gifts

**30. Discover Card:** Discover® Card is accepted at approximately 4 million merchant and cash access locations and is signing on 1,000 new merchants every day. Visit [www.discovercard.com](http://www.discovercard.com) or call 800-DISCOVER.

**31. MasterCard:** For incredible savings register online today for MasterCard's Exclusives online at [www.mastercard.com](http://www.mastercard.com).

## Jewelry

**32. Bulgari:** For over 100 years, Bulgari has been synonymous with Italian style that inspires and dazzles for its perfect blend of classical beauty and contemporary design.

**33. DiModolo:** Created in 18K white and yellow gold. Beautifully set sparkling diamonds and intense colors. Sapphires and semi-precious stones impeccably adorn the pieces. This inspired collection for women is both modern in design and classic in approach.

**34. Raymond Weil Geneve:** Various collections of classic, sporty and dress watches. Stainless steel, 18K gold plated, or 18K gold with expansion clasp. Also available with leather straps. Water resistant up to 165 ft.

**35. TAG Heuer:** TAG Heuer is a leading producer of prestigious Swiss sport watches and chronographs. To find an authorized dealer nearest you, please visit [www.tagheuer.com](http://www.tagheuer.com).

## Home and Wall Coverings

**36. Country Floors:** The widest selection of beautiful tile, stone, terra cotta and glass surfacing materials. [www.countryfloors.com](http://www.countryfloors.com).

**37. Karastan:** Karastan offers timeless styling, pattern, and color all woven together to provide enduring floor fashions for the home. The Karastan you are considering today will be a part of your life for years to come and with Karastan, you know it will be a beautiful part. The brochure illustrates the beauty of Karastan with color photography, shopping tips, and consume advice on using carpets and rugs. Please specify rugs or broadloom. \$3.

**38. Odegard, Inc.:** Carpets from Odegard, Inc. are the benchmark for quality and design and materials for hand-knotted carpets from Nepal. For showrooms and representatives, call 800-670-8836

**39. Saxony Carpet Company:** Saxony's new Wiltonian Carpet Catalog features new broadloom patterns, colors and coordinating borders. 100% wool, loop pile. Made in the USA.

**40. Sphinx:** Sphinx manufactures rugs in an array of colors and motifs that reflect many of today's styles including tribal, contemporary, neoclassic, casual and traditional. [www.sphinx.com](http://www.sphinx.com).

**41. Stanton Carpet:** Stanton offers a tremendous selection of products perfect for all your floor covering needs. From all the classic beauty of wiltons to innovative, original area rugs. For more information, call 888-809-2989 or visit us on the web: [www.stantoncarpet.com](http://www.stantoncarpet.com).

**42. Stark Carpets:** Catalog contains many of the company's designs and colorways, including fabric and furniture. Available to designers and architects for \$10.

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**43. Tufenkian:** James Tufenkian is the world's leading designer of handmade rugs, a position he improves upon every year. Tufenkian Carpets' new 200 page full line catalog presents his broad line of Tibetan rugs individually in color, immersing you in Tufenkian's handcrafted creative artistry. For dealer information or free brochure call 800-435-7568 or visit [www.TufenkianCarpets.com](http://www.TufenkianCarpets.com). For \$20 Full Line Catalog complete response card.

**44. Walker Zanger:** Offers a unique collection of Handmade Ceramic Tile, Terra Cotta, Stone Tile and Slabs, mosaics and glass that blends ancient tradition and craftsmanship with classic and modern styling.

**45. \$16 - 110 pg. ceramic catalog.**

**46. \$16 - 110 pg. stone catalog** or visit our website at [www.walkerzanger.com](http://www.walkerzanger.com).

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**48. Celebrations® Chocolate Candies:** Celebrations® Chocolate Candies is a gift box that contains individually wrapped candy favorites like Snickers®, Milky Way®, and Dove® Chocolates. It's "The Perfect Little Gift!" For more information on Celebrations®, visit [www.celebrations365.com](http://www.celebrations365.com).

**49. Alexander Julian at Home:** "Make the weekend jealous...celebrate everyday. That's my motto. Why not start at home creating a new look with my latest furniture. It's casual. It's comfortable. Perfect for celebrating." FREE literature. 800-776-7986, ext. 623.

**50. Arte de Mexico:** Aluminum Furniture Catalog. Classic styles ideally suited for outdoor use, with special finishes and fabrics for superior weather resistance. \$6.

**51. Arte de Mexico:** Hand forged wrought iron furniture catalog features over 165 different designs including mirrors, tables & seating in 30 hand applied finishes. Catalog \$6.

**52. Arthur Brett & Sons (USA) Ltd.:** Full color brochure with selected items pictured and a company history with description of manufacturing methods.

**53. B&B Italia:** For the dealer nearest you, please call 800-872-1697.

**54. Baker Furniture:** The Barbara Barry Collection by Baker expresses a new American aesthetic of living, combining scale and proportion; balance and symmetry.

**55. Bernhardt Furniture Company:** Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. Visit [www.bernhardt.com](http://www.bernhardt.com).

**56. Cameron Collection:** Fine hand-made upholstered furniture available through interior designers and architects. Featuring extraordinary detailing and bespoke tailoring.

**57. Classic Sofa:** Classic Sofa specializes in custom handcrafted sofas that fit your specifications. Providing the largest fabric selections available, combined with over 20 elegant styles. A Classic Sofa will offer lasting elegance. Please call 212-620-0485 for more information.

**58. Devon Shops:** Visit our showroom and discover our vast collection of French and English furniture; finished and upholstered to your specifications. Custom sizes. Workshop on premises. Call 212-686-1760.

**59. Donghia:** Donghia's elegant and strikingly handsome collections of upholstered furniture, textiles, tables, and related accessories are well known for their signature styling, blending classic with modern lines, their familiar with the unexpected, and an unusual use of texture and color sensibility. Send \$3 for a brochure.

**60. Drexel Heritage Furnishings, Inc.:** Experience furniture by Drexel Heritage. A variety of styles for a world of individuals. [www.drexelheritage.com](http://www.drexelheritage.com) 828-433-3200.

**61. Francesco Molon Giemme:** Francesco Molon Giemme is an Italian manufacturer of high-end casegood furniture offering bedroom, dining room, occasional and office-furniture in a wide variety of styles and woods.

**62. Frederick Cooper Lamps:** Full-color brochure featuring the hand-crafted lamps of Frederick Cooper, a collection which transcends the full range of product from hand-painted porcelain to full lead crystal and glass, to metals of every type. \$3 brochure.

**63. Habersham:** The Claude Monet Collection from Habersham features handpainted furnishings inspired by the great Impressionist. For a full color product brochure or to find your nearest dealer, call 800-HABERSHAM.

**64. Harden Furniture, Inc.:** Our craftspeople have created high quality heirloom solid wood furniture and upholstery since 1844. Our free 20 page brochure provides a rich sampling of solid wood furniture and upholstery, available in a variety of styles and finishes to enrich your home.

**65. Henredon:** Henredon furniture is among the finest made. From lovingly detailed traditional, to sleekly sophisticated contemporary, this is furniture for a lifetime.

**66. Hickory Chair:** Hickory Chair presents a versatile mix of wood and upholstered furniture. 800-349-4579, [www.hickorychair.com](http://www.hickorychair.com).

**67. \$25 Upholstery catalog.**

**68. \$25 Wood catalog.**

**69. \$15 William E. Poole catalog.**

**70. \$15 Thomas O'Brien catalog.**

**71. Hokanson Incorporated:** Designers and manufacturers of custom-made rugs and carpets that can be made in almost any size, shape, color, or combination of colors. For more information, please call 800-243-7771 or visit our website at [www.hokansoncarpet.com](http://www.hokansoncarpet.com).

**72. Holly Hunt Ltd.:** Holly Hunt operates to-the-trade showrooms specializing in high-end interior furnishings, lighting and textiles. The H.H. Showrooms are located in Chicago, New York, Miami, Washington DC and Minneapolis. For more information please call 312-329-5999.

**73. Hugues Chevalier:** The Hugues Chevalier complete line of furniture is a wonderful hybrid of 1930-40's inspired shapes with an architectural ethos and the sexiness of a new approach.

**74. J. Robert Scott:** The finest in furniture, fabrics, lighting and accessories. Designed by Sally Sirkin Lewis. Showrooms in all major cities.

**75. Lennox:** Lennox provides heating and cooling products that makes your home a better place. Whether you are building, remodeling or replacing, call 800-9LENNOX or visit [www.lennox.com](http://www.lennox.com).

**76. Ligne Roset:** Discover the timeless design manufactured in France. To order our 150-page catalog, or for the store in your area, call 800-BY-ROSET, \$10.

**77. Lorin Marsh:** Lorin Marsh imports and manufactures the finest quality furniture and accessories from the world over. Offering a varied selection to decorate the home with eclectic and beautiful creations. For inquiries call 212-759-8700. [www.lorinmarsh.com](http://www.lorinmarsh.com).

**78. McGuire:** McGuire Furniture Portfolio. 108 pages, full color presenting the premier rattan designs, bamboo tables, solid teak, aluminum, lighting and other special collections. Catalogue: \$15.

**79. New York Design Center:** In the country's oldest building devoted entirely to furnishings, the NYDC's 100 showrooms provide an international venue for the finest furniture, fabrics, accessories, and related products. Call 212-679-9500.

**80. Pacific Coast Feather:** Pacific Coast Feather down comforters, pillows, and feather beds are fluffy for life to provide the ultimate sleep experience. Call 206-336-2323 for a free brochure or visit our website [www.pacificcoast.com](http://www.pacificcoast.com).

**81. Poliform USA, Inc.:** Italy's leading manufacturer of high-end closet systems, wall-units, bedroom and dining room furniture since 1942. For the showroom nearest you call 888-POLIFORM or visit our website at [www.poliformusa.com](http://www.poliformusa.com).

**82. Raymond Waites Design:**

Raymond Waites and sixteen manufacturers have created a world of beautiful products under the Raymond Waites name. Waites derives inspiration from our American heritage and reinvents it into his famed "Vintage" style.

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## rising to the occasion

(Cont. from page 202) bête noire, as my kitchen is far from the dining room, and I tend to get to talking. All of us have weak points as hosts, I suppose, and other people are rather merciless about their friends' characteristic faults and virtues: "He always serves such wonderful wines," or (groan) "I suppose we'll be having her asparagus soufflé again."

Whatever is to go wrong will have gone wrong, according to Murphy's Law, and we will have tales to tell. But I have found, thank heavens, that no matter what purifying humiliations you go through as host, guests claim to enjoy themselves and perhaps actually do, and that the morrow of a dinner party finds you planning the next with the same mixture of hope and enthusiasm that generated the last one—a symptom, one hopes, to ensure a lifetime of jolly talk and interesting people around one, surely the ulterior motive and reason enough to polish the silver, call the florist, explore the possibilities for takeout or other shortcuts (in my case), and start over again. Or is this just me, temperamentally optimistic? It would be just as rational to say, with some, "Never again." ☙

## blended spirits

(Cont. from page 207) heels. "It should be *l'heure bleu*," our hostess fusses, "but what can you do with this everlasting island light?" Gossip is that though she claims to be French she's as English as they come. I have grown very fond of her. And of the cocktail party. Large or small, what a happy commingling it is, of attitudes serious or frolicsome. Taking place anywhere, funky basement or villa, with the guests on tiptoe, or feet on the hob. At the hour when no matter one's age, or whether one sips wine or water, one feels the lull of mystery, the tug of youth.

But what's happening? Our spike heels—and we—are all slowly sinking backward. Into the loam. "Hold on—" she cries. "In a minute I'll call the men, to rescue us. To pull us out. But meanwhile—isn't this something?"

It is. Six women in phalanx, hanging on gawky, all giggling. Making important contact. As have I. But with what, we none of us can say.

But trust an island's weather. "Oh look—" I say in thanks for all the parties. "The hour is blue." ☙

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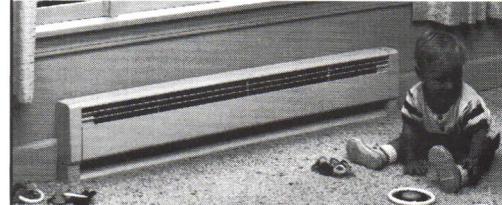
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